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NEW
SCHOOL MUSIC
HAND BOOK



DYKEMA-CUNDIFF



MUSIC IS A COÖPERATIVE ACTIVITY.

A section of the orchestra at the John Muir Elementary School,
San Francisco, California.

New School Music Handbook

A Guide for Teaching School Music

Especially adapted to the needs of Grade Teachers
and Special Teachers of Music in Grades and Junior
High School. Together with an Extensive Bibliography.
Applicable to any System or Series of Music Books

By

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NEW SCHOOL MUSIC HANDBOOK

PREFACE

The original edition of the School Music Handbook, published in 1923, has been so widely used and so warmly commended that the authors believe their purposes in writing the book have to a considerable measure been achieved. This revision is devoted to those same purposes, with such changes and additions as developments in music education during recent years have seemed to demand. We, therefore, reprint with pride the original preface, because it still seems vital and a worthy guide for the extensive revisions in this edition.

This volume is written to meet a very real need constantly met by the authors in their long and varied experience in preparing students to teach school music. They have felt that there is a wide field of usefulness for a handbook which shall, within one volume, answer practically all the problems encountered in school music teaching. There are at least seven classes of persons who will find this volume almost indispensable:

1. Students in Universities, Colleges, Normal Schools, County Training Schools, Conservatories, and Special Music Schools, who are preparing to teach music in the grades or junior high schools.
2. Instructors in all educational institutions, who are preparing students to teach or supervise music in the schools, and who wish to accomplish more both in and out of class, than is usually done. The complete condensed presentation of material and the readily available references of our volume now make this possible.
3. Grade teachers, both rural and city, who are ambitious to have better music in their school rooms, and who wish a reference book which will supply more information than can be given in the music course of study.
4. Supervisors young in experience who need guidance in many matters for which they have not had the training of years of teaching.
5. Experienced supervisors who in conducting teachers' meetings need a text book for assigned study and reference.
6. Piano and other private teachers who wish to become familiar with and co-operate in the music work done by their pupils every day in the school room.
7. Superintendents, members of school boards, musical parents and citizens who wish to have a broad treatment of school music teaching and who up to this time have not been able to find material which will give them detailed information in compact form.

To the end of the foregoing preface, there needs only to be added a summary of what has been done in preparing this revised edition.

1. All of the former text has been carefully scrutinized. While the authors are still in general accord with the point of view of their earlier writing, there have been so many changes in music education during the fifteen years that have elapsed since this Handbook was first published, that only a small portion (approximately twenty per cent) of the original text could be retained intact.
2. The changes made in the original text include not only slight alterations of phraseology, better to express current practices, but also, and, mainly, a large amount of new material.
3. An entirely new section on music in the junior high schools, grades 7, 8, and 9, has been added.
4. Each of eighty-three notes has been provided with topics for discussion. These are not categorical questions which can be answered by direct reference to the text, but are usually topics which involve both the text and the experience of those who are studying it. Frequently, moreover, these topics include direct information and sources for obtaining additional information, which are not given in the text.
5. For each note, finally, there have been provided carefully selected lists of books and articles which supplement the material presented in the body of the text. All the references for the individual notes are collected and presented in new groupings in Part IV. To the collected bibliography have been added many general references which will be helpful for several topics.

It is the hope of the authors and publishers that this extensive revision will be as warmly received and as extensively used as was the original edition.

PETER W. DYKEMA
HANNAH M. CUNDIFF

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NEW SCHOOL MUSIC HAND BOOK

NEW SCHOOL MUSIC HANDBOOK

PART ONE

MUSIC FOR COLLEGE AND HIGH SCHOOL STUDENTS WHO PLAN TO TEACH

NOTE 1. THE NEED OF MUSIC IN THE PREPARATION OF TEACHERS.

American people are committed to the principle of free education on an extensive scale. Not only do children remain in the public schools longer now than formerly, but facilities for continuing their education in adult life are being increasingly provided at public expense. Teaching as a livelihood apparently will continuously involve a large number of well prepared men and women.

Music will have some part in the preparation of all teachers. Even for those who do not give instruction in music, some knowledge and appreciation of it and some ability to produce it are necessary for ordinary cultural intercourse. For that large number of teachers who will be engaged in the kindergarten, elementary, intermediate, and junior high school grades and frequently even in the senior high school, enough musical power will be required to give at least elementary instruction in this subject to children.

Training courses for prospective teachers involve so many subjects and the time allotted to music is so slight that it is difficult for students to gain the needed power in music unless they enter upon their teacher training course with some previous training in music.

It is the purpose of Part One of the New School Music Handbook to indicate what aspects of the study of music should precede the discussion of the methods of teaching music to children. These aspects may well be covered in high school courses designed for prospective teachers. But, when, as is frequently the case, students enter a normal school or teachers college without having had sufficient contact with the fundamental materials of music, this must be woven into their college course in order that they may later attack courses in methods of teaching music and thus undertake to teach music with authority and pleasure. After having considered briefly the place of music in our schools we shall indicate what the prospective teacher should have gained from his school

musical experience, or as noted above, if this is missing when he enters upon training for teaching, what foundational experiences should be provided by the college.

NOTE 2. THE PLACE OF MUSIC IN THE PUBLIC SCHOOLS.

If our country is to become truly musical it must be through the work of the public schools in the impressionable days of youth.

Why do we want America to be a music-loving land? Because we are convinced that the nation with a love of music and an appreciation of it, possesses the greatest resource for happy and wholesome living.

Present-day education can only hope to find its application in a more or less distant future, and while we work to shorten the span as much as possible, today's efforts can only find fruition in the days to come. While we cannot know the specific problems of those days, our present problem is to prepare for life, as life seems to be tending. We know that labor, physical and manual, is becoming more dignified and respected and better paid. We know, too, that working hours are becoming shorter and that people are finding themselves with leisure and with money to spend on amusement for that leisure. How this time and money will be spent depends upon the tastes of the people. What the tastes of the people shall be depends upon the habits formed in their impressionable days — their school days.

Education should fit people for living day by day a full, satisfying life. Such a life includes plenty of work with a certain spirit of play entering into that work, and a generous amount of play with a touch of the work spirit blending with the play.

How shall the play hours of the American people be spent? Education will be the deciding factor. Satisfaction in sordid things is best replaced by intimate acquaintance with things of true worth. Educators are realizing this and the schools are fast becoming the centers of many influences which are reaching out and enriching home and civic life. Prominent among these influences is music.

Judging by the number of popular songs, marches, and dance tunes ("hits") heard from one end of our land to the other within a month's time we might assume that we are a musical nation. Unfortunately the compositions enjoyed by our general public are not music of a high type, nor is the satisfaction they give deep and lasting. Undeveloped taste is the secret of such perverted satisfaction, and music in the public school is the correction for it. The time is coming, we hope, when an intimate knowledge of some of the great music of the world, some of the literature, the paintings, the sculpture, will be a part of the education of the mass of people, thus affording our wide land a fuller, more joyous life. True a"

is universal in its appeal provided always that its medium has become familiar.

The place of music in the public schools is widely acknowledged as of deep significance. Its possibilities and obligations are more and more the subject of serious consideration. Let us examine briefly some of the phases of music which the schools should offer.

1. Since singing must ever be the universal medium of musical expression, our schools must provide for the correct use of the singing voice in free and spontaneous song, caring for it from its first use, through its changes and development into maturity.

2. Since power to interpret the printed page is the only means of independence in selection of music and in its performance, our schools must provide for independent reading.

3. Since there are many who have the desire and the ability to express themselves musically through some instrument other than the vocal organs, our schools must provide for class instruction in violin, cornet, drums, piano and such other instruments as can be successfully taught to groups of young people.

4. Since vocational education is established as indispensable, our high schools must provide adequate training for that large number of young persons who wish to make music a profession, as well as for those who choose to become stenographers, mechanics, or other business or professional workers. Credits must be arranged for graduation in music courses as well as in other special courses.

5. Since the great majority of persons are unlikely to be creators or performers of music, but are entitled to love and appreciate it, and since appreciation of music is dependent upon contact with good music and upon training in musical judgment and discrimination, our schools must provide opportunity to **hear** good music of various sorts. This is now possible in rural districts and in the crowded cities as well, through the use of the mechanical inventions now on the market. In this phase of music in the schools is found the chief means by which most of the public is to benefit. In addition to the pleasure of self-expression in group singing, our people should take pleasure in listening to really good music. To bring this about is one of the chief functions of music in the schools.

America now has more concert performers of all kinds than can be supported with our present music ideals. Even in such a center as New York the people who come in touch with fine music are a small percentage of the public at large. The great mass of the people should be music-lovers, enjoying well written and well performed compositions. To this end the schools must work, so that our public may come to that

point of intelligent listening where in forming an audience they "assist" as the French say, instead of merely attending.

6. Since education is now recognized to be worth while largely in proportion to its linking up with daily life, our schools must give children such music as they can take into their homes. A considerable portion of the songs they sing should be songs that they will enjoy singing in the home and that are already known by the older members of the family, or may be easily learned by them. The school program must provide time for committing to memory many good songs and must set up the habit of family singing. In like manner the work done in instrumental music must stress the home side, and set up the ideal of family orchestral or chamber music groups.

7. Since coöperation and service are the basis of democracy, our schools must foster their growth. Group activities in which one thinks not only of himself but of his relation to the whole, (seeking to do his bit in such manner that the unified effort of all shall succeed, at times finding himself prominent, at other times subordinated,) require qualities which are necessary in citizenship and should be cultivated in our boys and girls. Choral work, orchestras and bands develop this group interest and should be recognized as valuable features of school life. School musical organizations and smaller groups drawn from them may embody the spirit of service and coöperation by contributing their skill to civic meetings and celebrations and also to hospitals and other institutions in which they would be welcomed.

8. Since each member of a democracy is most valuable as he makes best use of his own peculiar talents, music instruction should, in so far as it legitimately can do so within the limits of its program allotment, stimulate the creative spirit through original musical expression. While it is to be devoutly hoped that by this means unusual talent may be discovered and directed, the main object of creative work is to quicken the appreciative spirit of the entire group.

9. Finally since the main springs of action rise usually from feeling rather than thought, and since music properly taught can exercise a potent influence over the emotional life, we may rightly expect from school music important moral discipline.

By bearing in mind such considerations as these we shall begin to be really musical, and to feel in our daily life the joys and benefits of music's influence.

NOTE 3. WHAT MUSICAL EXPERIENCES ARE FOUNDATIONAL FOR THE COLLEGE STUDENT?

The purpose of music instruction in the training of teachers is to prepare them to help children experience greater pleasure in the beauty of music. Unless teachers themselves love and understand music they can only with difficulty, if at all, teach others to love and understand it. Unless the music courses in college make happier the daily life of the student in some degree, they are failing in their chief purpose. The beauty and appeal of music, its challenge, its use as a means for self-expression must be experienced by the student in daily contacts. Each music course should offer the vital spur to whatever effort is necessary to become an intelligent lover of music.

What then should the preparation of teachers include in actual music experience? Probably the most needed and most practical phases are the following:

1. Singing beautiful songs with significant relations to adult experience.
2. Listening to music with mature appeal and responding to it appreciatively.
3. Initiating or extending participation in music by playing an instrument, even if a simple one.
4. Creative experiences involving music.
5. Interpreting the printed page of music ("reading music") with some ease and musical feeling.
6. Using music in daily life so that its human values, personal and social, are made evident.

These six items will now be discussed in detail. (See Table of Contents.)

TOPICS FOR DISCUSSION OF NOTES 1, 2, AND 3.

(A suggestion: Good talking demands thinking: thoughts expressed help clarify ideas and help memory. Try to enter into the class discussion.)

1. What evidence can you cite as to the security of public education in America? Are there forces opposing it?
2. Do you think it essential to require some musical ability of every teacher in the grades? in the junior high school? in the senior high school?
3. What does the state in which you were born require in music for certificates to teach in the various sections of the school system just mentioned?
4. Do you agree that music enters into the life of practically every one?
5. How does it happen that many students entering college have no worthwhile music background?
6. Is it reasonable to expect every student admitted to a teacher training institution to have some musical ability? How much?

7. If students apply for entrance to college without having had the musical training you consider essential do you think they can acquire it during their college course?

8. Under what conditions will music become vital in the every day life of college students?

9. Why does teacher-preparation include music in the course of study? Does this seem wise to you?

10. What sort of music experiences should go into the course of study for teachers? Can you cite reasons based on your own background of music experiences and their results?

11. What is meant by "human values in music?" What might be included in a book devoted to that topic?

ADDITIONAL READINGS ON MATERIAL IN NOTES 1, 2, AND 3.

N.B. The capital letter in parentheses at the end of each reference in all "Additional Readings" throughout this book indicates the section in Part Four in which additional information is given as to author, publisher, date, etc.

Clark, Music Appreciation for Little Children, pp. 7-22 (A)

Dykema, Music for Public School Administrators, pp. 1-13, 103-107 (G)

Farnsworth, Education Through Music, Ch. I (G)

Farnsworth, Short Studies in Musical Psychology, Ch. I, II, IV (G)

Gehrken, Music in the Junior High School, Ch. XIX, XX (G)

Hubbard, Music Teaching in the Elementary Grades, Ch. I (G)

McCauley, A Professionalized Study of Public School Music, Ch. II, III, IV (G)

McEachern, Education of School Music Teachers, Ch. IV (G)

MacPherson, The Musical Education of the Child, Parts 1 and 3 (G)

Moore, Course of Study for Elementary Grade Teachers in Music (G)

Mursell, Human Values in Music Education, Ch. I, X (H)

Mursell and Glenn, The Psychology of School Music Teaching, Ch. 4, 15 (G)

National Society for the Study of Education, 35th Yearbook, Part II, Ch. XX (G)

Norton, Teaching School Music, Ch. XII, X (G)

President's Research Committee, Recent Social Trends, pp. 349-361, 966-972, 988-992 (E)

Schauffler, The Musical Amateur (A)

Weis, The Music Preparation of Elementary Teachers in State Colleges, Ch. IV, V, VI (G)

NOTE 4. SINGING AS A MUSICAL EXPERIENCE.

Almost everybody can sing. Not equally well, of course, but well enough to make a "joyful noise," which will be a pleasure to the singer and not unpleasant to others, at least when enough other people are singing at the same time. For this reason the human voice in song is called the universal instrument. There are great numbers of beautiful songs to sing, covering a wide range of music: Popular songs, some of them good; Art songs, beautiful with fine qualities that make them lasting,

both in their melodies and with their accompaniments; Folk songs, so simple and tuneful that they need no accompaniment or only a very modest one, merely to support the voice; Songs of the older classic period, reserved and exquisite. These treasures await our singing so that the particular charm and meaning of each one may be felt by us, and enjoyed by those who listen. As we sing each song, we create it anew through our own intelligent and appreciative expression of it.

ELEMENTS ENTERING INTO BEAUTIFUL SINGING

A. The Voice

If songs are to be as beautiful as their composers intended, and if we are to get true pleasure from singing them, our voices must be well used. No voice needs to remain harsh, nasal, throaty, or breathy. Every day in class, and every day in preparation for class, we should be laying the foundations of good voice quality. The accomplishment of this desirable condition must be the coöperative affair of teacher and pupils.

The natural singing voice of the adult is not a good example or pattern for children, as it is too robust. Moreover, the man's voice differs materially in quality and pitch. The woman needs to learn to use an exaggerated, light, "head tone" quality in her school work.

While a woman's voice is desirable for teaching singing to children, much can be done by a skillful man. The man will at first be obliged to use falsetto or to depend upon some good child singer or an instrument to "set the tune." The woman who is used to singing only alto can learn to use the head voice by practically the same methods which are suggested for children. Any teacher until she is able to do this, should refrain from giving a model to her class. This means that she would not yet attempt to teach music in first or second grade, where rote-singing forms so large a part of the work and the children's vocal habits, either good or bad, are being firmly established.

As will be pointed out in Note 34, all experienced teachers are agreed that it is harmful and futile to direct the **child's** thoughts to the physical operations of voice production. Some experts are now convinced that it is equally ill-advised to do so with the **adult**. We must agree that the action of the vocal cords is beyond voluntary control; but the action of the breathing apparatus (diaphragm, ribs, chest, lungs) the throat, uvula, and tongue all can be voluntarily controlled. This control can be of two sorts, direct and indirect. Direct control is secured by thought of holding the diaphragm rigid or otherwise, the ribs thus or so, the chest active or otherwise, the throat open, the tongue hollowed or flat, the uvula up or down, the breath directed through the nose or mouth or

both, etc. Only the combined right action of all will secure beautiful tone.

It is held by some that control should be indirect. That is, having in mind a beautiful tone (the standard of beauty being dependent upon the cultivation of the mental ear), the vocal organs instinctively produce the tone, and unless nature is interfered with, the tone will be free, and as beautiful as the natural quality of the vocal apparatus will permit. Whether the ear is at fault and accepts tones that are not beautiful, or rejects unbeautiful tones as unlike the mental concept, the lack of beauty is invariably due to some interference with nature's process or to some inferiority in the apparatus. The experienced teacher with a cultivated ear can tell when there is interference and what it is. The best teachers are those who can illustrate pure tone, examples of which afford a means of cultivating the ear of the student, and of setting up a standard for imitation, through which by repeated trials for days and weeks the voice will finally express the thought, according to the equipment nature has given.

B. Interpretation

To interpret a song means to sense the meaning or message of the composer, and then to make that meaning clear as we sing. The beauties of interpretation are accomplished through a very few fundamental means; we may sing or play faster or slower, louder or softer, more or less harshly or sweetly, smoothly or roughly. It sounds very simple, but the right combination of these elements makes interpretation one of the most marvellous acts in all music. Why? Because only through re-expression, which is interpretation, does music really live. It can be attained by the singer only as the result of deep feeling, good taste, and adequate control of the elements of voice production.

How are we to learn to interpret a song? First, by surrendering ourselves sufficiently to the song so that we free ourselves from self-consciousness; second, by reliving what the composer expressed in the song; third, by doing what is necessary to express that feeling. The face must aid the voice to express the meaning of the song. No merely mechanical and purely external loud, soft, fast, slow singing can ever give true expression. These are mere aids which are to be used only when inner feeling indicates that they are necessary.

The tempo or speed at which a song is sung is dependent upon the feeling and character of the composition. Tempo is very important. A song may be ruined by an inartistic tempo. Metronome marks and descriptive terms suggest approximate speeds but the sincere singer frequently feels the need of departing at least slightly from these directions. We must understand that there may be more than one artistic interpre-

tation of a song. We must not be intolerant of opinions different from our own provided each is based upon honest intentions.

C. Enunciation and Pronunciation

Enunciation and pronunciation are essential in voice development. In one general statement we may say — singing is speaking in a singing tone. One of the greatest causes of failure in bringing out the meaning of a song is singing its words mechanically, instead of in the manner of expressive speaking. We must learn to subordinate the less important words, or parts of words, as we do in natural meaningful speech. For instance, in *America the Beautiful* we would stress the words as follows, if we were reading them as fine poetry: “O beau-ti-ful for spa-cious skies, For am-ber waves of grain.” But when this song is sung, the words are frequently measured out, regardless of their importance, as: “O beau-ti-ful for spa-cious skies, For am-ber waves of grain.” This is the death-knell of beautiful expressive singing. Note values in songs have to be observed, of course, but there is no need, and no excuse, for continuous mechanical emphasis on unimportant words and syllables.

Enunciation has to do with clear-cut speech — clean formation of words in the mouth.

Pronunciation has to do with correct accent, and correct sounding of each vowel and consonant in the words we use.

Poor enunciation and pronunciation are both usually the result of an untrained ear. We are unaware of what we do, or have never learned that what we are doing is not correct.

D. Piano Accompaniment

Songs generally have an instrumental introduction. No matter how simple this introduction may be, it should form an artistic approach to the singing. An accompanist must have an artistic grasp of the song and must make the introduction a forecast of what is to follow. When the voice enters, the accompaniment must be emphasized or subdued according to the artistic needs, and adjusted to the soloist or the group. A beautifully played accompaniment adds greatly to the beauty of any song. Unity of effect between voice and piano can only be accomplished by careful practice. Artistic results are always the result of great care; but the beautiful results afford such pleasure that the effort is well worth while. When a song has no printed introduction, one can generally be made by using the first phrase of the song followed by the last phrase. Some little skill may be required in fitting these two phrases together. The introductions *made up* by most accompanists detract from the spirit of the song rather than add to it.

E. Group Singing Under a Director

There is a peculiar beauty in the performance of a group of singers — an ensemble — that no soloist ever attains. The unison singing, without harmonized part-work, of any class, even of ordinary singers, should be beautiful. Beautiful songs, beautifully sung and interpreted by singers who use their voices well, may give great pleasure both to singers and listeners. The singers should realize that they can obtain the effects of glorified solo singing if they make the most of class singing. By so doing each member can have the personal thrill of a creative artist in helping to recreate the work of an inspired composer.

Who is to set up within the members of a group the inspiration of a beautiful performance? Surely it is a director who will mold the group into an expressive, artistic whole. Such results can be attained only when each member feels the purpose, and takes personal satisfaction in knowing that a beautiful thing is being created and that he is helping in its creation. A director, then, has to do much more than beat two, three, four or six beat groups in the air. The director must first feel the message of the music and then cause the group to feel and express much the same message, as he leads them to express it in one blended whole.

The group has its responsibilities, too. It must be attentive; it must be responsive; and it must use intelligence as it listens to its own effects. It cannot be lazy, physically or mentally. It must be a merged group, individuals, yet unified into a composite of feeling, thinking and doing. For students who are planning to be teachers and leaders, group singing has great importance in college introductory music courses. Every variety of chorus singing has its peculiar values both for the present and the future. Community groups; male, female, and mixed glee clubs; a cappella choirs; church and home groups — these and others should be participated in by future teachers as opportunities arise.

TOPICS FOR DISCUSSION OF NOTE 4

(Suggestion. Use not only the material printed in the book, but also your own experiences).

1. Can you recall trying as a child to sing by imitating someone's voice? What differences in the singing of children do you think would result if they imitated the voice of a child instead of the voice of an adult?

2. Would it make much difference if the adult were not a woman but a man? Do you think a man can teach singing to very small children?

3. Is there any parallelism between the story of the centipede who got his feet tangled when he tried to figure out in what order he put them down and the contention of the voice teachers who advocate indirect rather than direct control of the vocal organs?

4. In five of the Psalms, worshippers are exhorted "to make a joyful noise unto the Lord." Do you think this referred merely to the choir, or to all the congregation? Would you advise a minister in announcing a hymn for congregational singing to quote this passage from the Psalms?

5. What is meant by the human voice in song being the universal instrument? Have you met adults who cannot sing? Do you think that if wisely guided they might have learned to sing when they were children, or do you believe some children can never learn to sing?

6. Recall some solo singing that seemed to you very beautiful. Can you analyze what elements made it beautiful? Consider items such as the composition itself, your previous acquaintance with it, the personality of the singer, the quality of his or her voice, the interpretation of the song. Which element is the most important? Which, the least important?

7. Do these elements operate equally when you hear the singer over the radio and when you see him in a concert hall?

8. If a singer and an accompanist each learns his part perfectly alone is it necessary for them to practice together? Do travelling singers carry their accompanists with them simply because they want to save time of rehearsing with a local accompanist?

9. What is the relation between enunciation and pronunciation? Could one be good and the other poor in the same person?

10. Which is more valuable, unison or part singing? Who is more responsible for beautiful results in unison singing, the leader or the singers?

ADDITIONAL READINGS ON MATERIAL IN NOTE 4

Capital letters in parentheses refer to Part Four.

Cain, Choral Music and its Practice (R)

Classroom Teacher, Vol. IV, pp. 179-183 (G)

Davies, You Can Sing (R)

Redfield, Music a Science and an Art, Ch. X (N)

Earhart, The Meaning and Teaching of Music, Ch. XIII (G)

Farnsworth, Education Through Music, Ch. II, III, IV, V (G)

Ffrangcon-Davies, The Singing of the Future, Ch. IX, X, XI (R)

Gehrken, The Fundamentals of Music, Ch. 7 (P)

McKenzie, Music in the Junior School, Ch. III, VIII (G)

Mursell, Human Values in Music Education, pp. 37-40

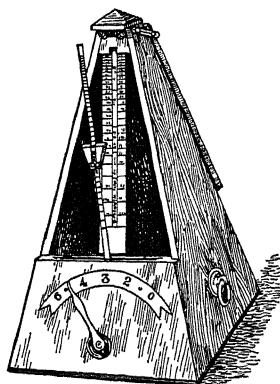
Mursell and Glenn, Psychology of School Music Teaching, Ch. X, XI (G)

Taylor, Melodic Method in School Music, Ch. VI (G)

NOTE 5. WAYS AND MEANS OF MUSICAL EXPRESSION.

Correct interpretation is a requisite for expressing music at its best, and it should be the ambition of every singer or player to make clear the conception of the composer. Certainly this is what the composer would desire, and would have the right to expect. In the earlier days of publishing music, as composers realized the widening fields into which

their music would circulate, they cast about for means of indicating their intentions as to interpretation.



Metronome. Used for determining correct tempo.

One of the most important matters in this connection was the tempo or speed at which the composition should be taken. Thus numerous words referring to the movement came to be used, such as **Adagio** (slow). Soon the question arose 'How slow?' After many unsuccessful expedients the instrument called the **Metronome** was evolved. This instrument is provided with a pendulum which ticks back and forth at any number of vibrations a minute, governed by setting a weight on it at any given point on the numerical gauge. It can be adjusted so that each accented beat may be accompanied by the ring-

ing of a little bell. If a composition has at its beginning the following direction — $Mm \text{ } \text{♩} = 60$, the performer knows that the tempo is at the rate of sixty beat units (usually, as in this case, quarter notes) a minute, or one a second. $Mm \text{ } \text{♩} = 120$ would mean twice as fast. By setting the metronome properly the exact speed may be determined, and by playing while the instrument ticks, it is possible to take a very exact account of one's time control.*

* Students who have not access to a metronome may make use of the simple and comparatively satisfactory substitute devised by Mr. I. S. Dunning, an ingenious amateur musician. He has worked out a table, parts of which are printed below. This is to be used with an ordinary spring roll tape line or any other measured pendulum with a weight at the end. When the tape is swung with the length of pendulum indicated in the table, it will make during a minute the corresponding number of swings indicated by the metronome mark. For example, a tape almost twenty-two inches long (21.994 inches) will make eighty swings a minute, thus giving $Mm = 80$. For a swing twice as fast, $Mm = 160$, the table shows the necessary length of cord to be one-fourth as long, or about five and a half inches (5.499 inches).

TABLE

(To obtain speed twice as fast as any given rate, make pendulum length one-fourth as long.)

No. swings per minute or $Mm.$ mark	Length of pendulum in inches	$Mm.$	Length	$Mm.$	Length
52	52.059	88	18.177	132	8.079
58	41.845	92	16.631	138	7.392
60	39.102	96	15.275	160	5.499
66	32.316	100	14.076	180	4.345
72	27.154	104	13.015	200	3.519
76	24.371	106	12.517	212	3.132
80	21.994	110	11.633		
84	19.950	116	10.461		
		120	9.775		
		126	8.867		

The metronome is useful and practical in doing just this — establishing an accurate tempo and thus obtaining performance in absolutely strict time. This accomplished, its purpose is fulfilled, for its mechanical influence would be deadening if carried beyond this point.

In addition to tempo, the composer has his ideas as to **dynamics** or force of tone. These may be indicated by both words and symbols. *forte* or *f* means loud. *>* means suddenly or explosively loud. See list below for further examples.

Thirdly, there is the matter of **expression**, an intangible thing really only hinted at by the words generally used.

Following are the means most used by composers for indicating their ideas so that they may be embodied in musical performance.

(The Italian pronunciation is indicated in all these words.)

Tempo.

- largo* (lar' gō). Very slow.
- adagio* (a dah' jō). Slow.
- andante* (an dahn' tay). Rather slow.
- allegretto* (al lay gray' tō). Rather fast.
- allegro* (al lay' grō). Fast.
- presto* (prays' tō). Very fast.

Dynamics.

- pianissimo* (pe ahn is' si mo), abb. **pp.** Very soft.
- piano* (pe ahn' o), abb. **p.** Soft.
- forte* (for' tay), abb. **f.** Loud.
- fortissimo* (for tis' si mo), abb. **ff.** Very loud.
- mezzo forte* (met' zo for' tay), abb. **mf.** Moderately loud.
- sforzando* (sfort zahn' do), abb. **sf.** Explosively.

Variations in amount of tone.

- crescendo* (cresh en' do), abb. **cresc.** Increasing the tone, i.e., growing louder.
- decrescendo* (day cresh en' do), abb. **decresc.** Decreasing the tone, i.e., growing softer.

Expression.

- animato* (ahn i mah' to). With animation.
- legato* (la gah' to). Smoothly connected.
- maestoso* (my sto' so). Majestically.
- simplice* (seem plee' chay). Simply.
- sostenuto* (so sten oo' to). Sustained.
- spirito* (spee' ree to). Spiritedly.
- staccato* (stah cah' to). Disconnectedly.
- vivace* (vee vah' chay). Vivaciously.

Auxiliary words.

- ad libitum* (ahd lee' bi tum). At pleasure, i.e., at the will of the performer.
- con.* With.
- ma non* (mah nohn). But not.

moderato (mod er ah' to), *abb. mod.* Moderately.

molto (mohl' to). Much or very.

piu (pee' oo). More.

poco (poh' coh). Somewhat, or a little.

troppo. Too much. *ma non troppo*. But not too much.

NOTE 6. CLASSIFICATION OF VOICES.

Voices are named not alone from their range of compass, but even more from their quality. Some of the great artists have similar voice range but are differently classified owing to dissimilar voice quality.

Ordinary voices are found to run in range about as follows:

Soprano — first line below the staff to first line above.

Contralto — second line below to fourth space.

Child five to six years — first line to fifth line.

Child seven to eight years — first line below to fifth line.

Child nine to thirteen years — soprano range.

Girls and boys thirteen to eighteen years — variable.

Tenor (treble staff) — first line below to first space above.

Tenor (bass staff) — second space to third line above.

Baritone (bass staff) — first line to second line above.

Bass (bass staff) — first line below staff to first space above.

The quality distinguishing the tenor and soprano voices is a tone lighter in character, less somber and frequently more flexible. We sometimes call the other voices darker. They generally are fuller.

TOPICS FOR INVESTIGATION AND DISCUSSION IN CONNECTION WITH NOTES 5 AND 6

1. Which ten interpretation guide marks occur most frequently in the songs you sing from the books?

2. Try to construct a tape-line substitute for a metronome and compare your measurements with those given by Mr. I. S. Dunning.

3. Can you, from a watch or your pulse, get any standard pulsation which you can use in determining a metronome mark?

4. Can you so play or sing a piece of music that a listener can, without seeing the music, write down the proper words or signs to describe the variations in interpretation you desire?

5. Do these marks really say all that performers put into their interpretations?

6. To what extent can a composer indicate what he wishes to express with his music?

7. Do you know any musical compositions which are known only by their tempo designations? What is a famous one by Handel?

8. Can there be different interpretations of the same piece if all the marks are faithfully observed?

9. How do you classify your own voice? Ask three of your classmates to hear you sing alone and then to classify your voice. Do they agree?

10. Should voices be classified by range or by quality?

11. What likenesses and differences are there in the voices of little boys and of little girls?

ADDITIONAL READINGS ON NOTES 5 AND 6

Baker, Dictionary of Musical Terms (P)

Carroll, The Training of Children's Voices (R)

Earhart, Choral Technics, p. 1 (R)

Gehrkens, Fundamentals of Music, Ch. VIII (P)

Jones and Barnard, Introduction to Musical Knowledge, Ch. I and pp. 96-100 (P)

McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 79-86 (G)

MacKenzie, Music in the Junior School, pp. 21-22 (G)

Mursell and Glenn, The Psychology of School Music Teaching, p. 197, Ch. X, XI (G)

Pierce and Liebling, Class Lessons in Singing, Ch. 7 (R)

Prickett, Teaching Music in the Elementary Schools (G)

NOTE 7. LISTENING AS A MUSICAL EXPERIENCE.

Future teachers are today surrounded by marvellous opportunities to hear good music well performed. It is most fortunate that we all have within us the ability to enjoy and understand the music we hear. What is this ability to appreciate music? We talk about an ear for music, but perhaps we really should speak of a mind, a soul, a spirit for music. The appreciation of music is a composite power which enables us to respond to it physically, intellectually, emotionally, and esthetically.

A. Physical Response

We, as grown people, should encourage ourselves to respond to the music we hear. We should feel the sway, beat, swing, tap, flow, or however we may designate the movement which the music suggests. This natural tendency which is evident in children, and in adults until they restrain it, should be cultivated and encouraged much more than is now generally the case. There should be more occasions when we respond to music in outward, physical action in class and at home. This outward activity would help us to sense inwardly the movement of music much more keenly and would thus deepen our musical experience. There are, of course, many times when we must listen to music without giving physical expression to it. When we are a part of a formal

audience we cannot express these feelings in any outward physical movement be it ever so slight, for this would disturb or distract other people. All the more necessary is it, then, for us to train ourselves to feel inwardly as keenly as if we were responding outwardly. We must not repress the desire for physical response at appropriate times for this will greatly help us to experience and enjoy it inwardly.

B. Intellectual Response

In addition to responding to music by tendencies to movement, we naturally respond with our minds. To some extent we think about what we hear. We distinguish this piece from that, we notice that it is fast or slow, that it is played or sung, that it is composed of several parts of this or that character, that it is new or familiar, that it has elements of this composer, school, nationality, etc. In the main all matters of analysis are intellectual. This type of observation is essential in critical appreciation. It keeps us from being too primitive in the pleasure of our physical response; it prevents our becoming unduly sentimental in our emotional response; it gives us a fine, solid ingredient of common sense and balance. The universal appeal of music is due to the wealth of elements entering into it: mood, melody, pulse, rhythm, harmony, form, tone-color, devices of composition. The intellectual response should be interwoven with every one of these elements.

C. Emotional Response

Our feelings are always an important part of our musical experiences. This is as it should be; for music, like any art, appeals mainly to our feelings. Emotions apparently pass beyond the physical and intellectual appeal, and thus give point to the often quoted statement, "Music begins where speech ends." Some emotional response is stirred in us by each of the elements that make music — rhythm, melody, harmony, form, tone-color. Music may to various people paint pictures or tell stories, or it may definitely not do these things, as when we find our pleasure in the music directly without calling up associated ideas. Since we all differ somewhat in our natural responses, some of us may need suggestions and directions for stimulating in us those responses not natural to us, but which other music lovers have found helpful. In general, however, we may say that music does create in most people a decided emotional response. Music by its indefiniteness of meaning, by the fact that it very seldom presents ideas as specifically as words do, is stimulating to the imagination. The listener must take the indefiniteness of the message of the tones which is seldom more than

the expression of a mood and must, himself, form specific pictures or stories, if he wishes, to associate them with the music. This transforming of the indefinite into the definite is the essence of imagination. It is the same sort of process by which we transform clouds into castles or trees or forms of gigantic beings. It is also allied to the imaginative power of the artist who from a scene that seems drab or confused to the ordinary person is able to select items to make an orderly conception. The inventor, too, uses imagination in bringing together by the force of his thought elements which have not been united before. Stimulating the imagination is valuable for all of us, but it must be controlled; if the inventor does not use good sense he will devote himself to formulations which are useless or impractical. Imagination may develop into idle fancy. We may dream so thoughtlessly when we listen to music that we are like opium smokers or lotus eaters, and get so far away that the music is forgotten in the contemplation of the vaporous fancies which our unrestrained imagination has conjured.

D. Esthetic Response

It is customary to distinguish between the terms emotional and esthetic. The former refers to any kind of feeling, the latter is restricted to feelings which refer to the beauty of art objects considered for themselves alone. Emotional responses are frequently largely dependent upon associations — such as those connected with national or local events. We may be stirred emotionally by hearing a song which we learned as a child whether or not we today would say the song is beautiful; we may be stirred with satisfaction at having successfully played a piano piece on which we have worked very hard, although if we merely heard someone else play it we might not think it beautiful. Esthetic enjoyment, then, is to be considered as arising from the beauty of an object in its own right irrespective of what we have done to it. Probably this was what the poet meant when he wrote, "Beauty is its own excuse for being."

Each individual from time to time finds greater personal pleasure in certain phases of music than in others. This is natural and right. But it seems plain that these natural inclinations are not always the ones that have the greatest possibilities of development. If we let them crowd out all other interesting features, we shall limit the pleasure we can find in listening to music. On the other hand we shall certainly be richly repaid if we cultivate all phases of music response. It will now be worth while to pass in review some of the interesting types or classifications of music.

NOTE 8. CLASSIFICATION OF MUSIC AS TO CHARACTER.

There is generally present in compositions a definite character that is quite easily discernible; yet there may be and frequently are present in one composition, features which suggest more than one classification. For this reason it may be perfectly desirable to place a composition in various class groups according to the points of view taken in studying the work. In any case it is not the classification which so much matters as it is the cultivation of an intelligent and discriminating interest which makes it a pleasure to think about such things in connection with music. Broadly speaking we may find the following class groups as practical as any yet suggested: Descriptive, programmatic, dramatic, national, romantic, classic, and modern. All of these classifications refer to art music, or music by recognized composers.

1. **Descriptive** music is easily recognized as it essays to imitate things generally familiar, as wind, thunder, water, birds, anvils, bells, music boxes, and so on. It often appears in music which aims to present a story or a program. (See 2 below) Compositions of this sort bear the same relation to the art of music, as do certain story telling pictures to the art of painting. It is not the highest type but it frequently has its fine points. Some teachers believe that it and program music are valuable in leading pupils who are devoted to popular music, gradually to become interested in music of other types.

2. **Programmatic** music is largely confined to orchestral composition and while it savors somewhat of the descriptive (at times using direct imitation), it is a much more advanced type in that it tells its story (which may be quite a definite one) largely through suggestive atmosphere, though it depends upon program notes to set up the desired connection between story and music. It is a style generally very interesting to audiences, and is most grateful to some composers, particularly those who are swinging far in the direction of freedom from the restraint of precedent in the use of rhythm, melody, harmony, and formal beauty. Program music is less directly imitative than descriptive music, and generally has more actual musical value.

3. **Dramatic** music is either accompanied by action or very strongly suggests acting. In the first case it finds expression in opera, but in the second its field is as broad as composition itself, as the dramatic element may be found in song, chorus, cantata, oratorio, and instrumental compositions of all sorts. Such music is apt to be declamatory in style having wide contrasts of feeling expressed in widely varying passages with climaxes of a startling nature.

4. **National** music is frequently distinguished by characteristic

rhythms, and sometimes by peculiar scales. When it is distinctly recognizable it is generally based upon the folk music of the country. Always there may be found music imbued with a national spirit through its text, but not otherwise especially characteristic. It is not always easy to recognize the nationality of a composition. Many countries have characteristics in common and furthermore, composers frequently study in foreign countries and take on the manner of writing in vogue in the community where they are living and of the masters with whom they come in touch. The study of national traits as shown in the music of a people may be a very interesting pursuit.

5. **Romantic** music is the result of modern tendencies and expresses itself in moods more or less intangible and impressionistic. There is considerable latitude as to form and while there may be suggestion in the title, just as often there is not, and the listener is left unhampered in the free play of his fancy in interpreting the music as it appeals to him. According to the temperament of the person he may find a story, or a picture, or a mood, and rest content in his enjoyment of the composition.

6. **Classic** music, sometimes called **pure** music, adheres firmly to accepted form and for its appeal depends upon the perfection of that form and upon the intellectual treatment of its musical thought according to the rules laid down by the masters of the 18th century. While it is not divorced from melodic and harmonic beauty, these elements are not used to charm the senses nor to excite the emotions but rather to hold **intellectual interest** through the beauty of their arrangement. This is perhaps the most elevated type of music and is certainly the last to be appreciated by the majority of people because its appreciation demands considerable theoretic knowledge and a degree of technical skill in performance. This statement concerning intellectual interest applies particularly to contrapuntal music, especially to fugues. Many musical examples by the great classicists such as Bach, Handel, Haydn, and Mozart, have great emotional and esthetic appeal for multitudes of people.

7. **Modern Music.** Since the beginning of this century, a number of vigorous composers have developed a style of writing that is strikingly different from any music previously written. Whatever its name may be in the future cannot now be foretold, but at present it is designated as modern music. It is primarily impressionistic in that it is usually concerned with the expression of the personal feelings of the composer; in this respect it is allied to romantic music. It frequently attempts to reproduce some of the sounds or noises which characterize our modern civilization, such as a locomotive in action or a New York City crowd greeting the New Year; in these respects it is allied to descriptive music.

It also tells stories and gives national characteristics. But this reproducing of old forms does not constitute its chief claim to being modern. This is to be found rather in the use of new instruments and new combinations of instruments; new scales; new tonal centers, sometimes more than one at a time; new rhythms, both singly and in combinations; new chord combinations; and lately new divisions of the scales into less than half tones. Much of the music at first seems to listeners to be little more than noise, but closer acquaintance often leads to a change of opinion. Some of these writers are Ravel, Scriabin, Stravinsky, Schoenberg, Gruenberg, Hindemith, and Griffes.

NOTE 9. FOLK SONG AND ART SONG.

The distinction between these two types of song is best grasped by considering the significance of the two qualifying words — folk and art. The first refers to the people, the other to the artist. The one is largely an unconscious, the second largely a conscious product. The first is made by contributions of many, the people, the other by the genius of a single person, the artist.

How do folk songs come to be? It is easy to imagine that there may be musically gifted persons far removed from the culture of advanced civilization, knowing nothing of laws or rules or symbols having to do with the making of music, yet possessed of creative ability which in response to emotional experience expresses itself in spontaneous melody. This melody may be seized upon by other singers who hearing it, pass it on with changes of more or less importance until finally it attains a fairly permanent form. It is easy to believe that some of the folk music of the various nationalities has come into existence in just this way; and that some of it was at its first appearance so perfect in its simplicity and naturalness that it has been but slightly altered through the years. We can be sure on the other hand that much folk music in passing from generation to generation by vocal expression only, has gone through many changes, in some cases becoming more nearly perfect and in other cases suffering ill usage. In any case, authentic folk music is natural, spontaneous, characteristic — carrying with it an indisputable charm, partly due to the haziness connected with its origin. Well known composers frequently choose to write in the style of folk music, and succeed in creating the same sort of atmosphere, while the use of folk tunes for themes in pretentious Art Forms is extensively followed.

In a broad way it may be said that in those lands where the people are oppressed, and their lives limited in interests and activities, will be found the wildest and least restrained folk-dance music, while the songs

will be dominated by strains of sadness which frequently find expression in the minor mode. The music of the Slavs and in some degree of the Irish show these features. In countries where the struggle for life is less strenuous and where the efforts for livelihood may easily be interspersed with relaxation, the folk music is found to be of a more even character. If the minor strain is present it has little of real travail of spirit but rather a suggestion of mystery or of subconscious yearning. The music of the countries of Southern Europe has in it a lightness and lilt and at times a languor reflecting the out-of-door life of the people; gesture and volubility are characteristic features; no smouldering emotions long subdued are there, to find expression at last in violent outbursts such as characterize much of the tragic folk music of the Russians. When a country is overrun by a foreign people there is likely to be a very recognizable influence on the folk music of that country. The five tone scale used as the basis of some of the folk music of the Celts, the Hungarians, the Russians, and the East Indians is due partly to interrelations, but also suggests something universal in the *expression* of feeling as well as in the feeling itself.

America can hardly expect to have an extensive folk music of its own. Modern intercommunication has destroyed that isolation which was largely responsible for the rise of early folk songs. Moreover, America does not have that racial solidarity which favors the development of peculiar musical idioms. We are gradually amalgamating the great diversity of nationalities which make up our population, but we can never have that unified national background which has always been the source of the world's folk music. While we have discovered interesting folk music among the Indians and Negroes, and make use of it and enjoy it, yet it cannot be said that it is typical of the American people at any period. The real negro folk music, until recently, was little known, and seldom heard outside the camp meetings of the colored people. Since the recording machines have made records of these old spirituals they are becoming more widely known. So-called folk songs, *The Swanee River*, *Old Black Joe*, *Dixie*, and the like, are a never ending source of pleasure, as is the folk music of other countries, making a strong appeal wherever it is heard. The imitated negro songs which we all enjoy and which win a place in the hearts of all who hear them, were composed by white men who had a gift for simple, appealing melody, and are not in any true sense negro folk music. The cowboy songs, which have lately received considerable attention, have some elements of originality and may be worked into the future art music of America. Most of them, however, are even more reminiscent of earlier songs than the negro spirituals are.

In contrast to the wealth of folk songs which have been gathered from all parts of the world, we have, of course, the Art Song. Clarence Hamilton in his *Outlines of Music History*, says in substance, "An art work possesses value in proportion to its elevated thought and to the perfection of the *form* of its presentation." Music of this sort is made with reference to the prevailing rules of composition and may be, and generally is, much more elaborate than is folk music. It will be found much richer in harmonic coloring; it will more nearly express the thought of the text and will frequently have a new melody for each verse; it will better express atmosphere through characteristic accompaniment.

Between these two types of music is a broad field which contains much that is good, and much that is trivial. Unless one is able through study and experience, intelligently to choose the best, it is advisable to rely upon collections assembled by experts. (Generally speaking so-called popular music is not worth while for teaching purposes.) One of the best means of learning about these songs is through talking-machine records. Such songs as the following are listed in all the record catalogs, and can be readily obtained.

Folk Songs.

American: Old Folks at Home

Dixie

Negro Spirituals: Swing Low, Sweet Chariot

Deep River

English: Oh No, John

Down Among the Dead Men

Irish: Believe Me If All Those Endearing Young Charms.

The Minstrel Boy.

Scotch: Annie Laurie.

Auld Lang Syne.

Welsh: The Ash Grove.

All Through the Night.

Italian: Santa Lucia.

O Sole Mio.

German: O Tannenbaum.

Thou, Thou, Liest in My Heart, Dear.

Russian: Scarlet Sarafan.

Song of the Volga Boatmen, (Pull, Brothers, Pull).

Spanish: The Dove.

Pinks (Clavelitos).

Art Songs:

Schubert, The Erl King.

Schumann, The Two Grenadiers.

Rubinstein, The Asra.

Brahms, Love Song.

Franz, Out of My Soul's Great Sadness.
Tchaikovsky, None but the Lonely Heart.
Liszt, The Loreley.
Grieg, Solweig's Song.
Sullivan, The Lost Chord.
MacDowell, The Robin Sings in the Apple Tree.

NOTE 10. POPULAR MUSIC.

During the war the need of uniting and stimulating the entire nation opened our eyes to many facts which before we had overlooked or willfully ignored. Among musicians there was an awakening to the immense power latent in the so-called popular music of the day. In the effort to relieve the strain, the exhaustion, and the tedium of camp life, music, especially mass singing, was tried out in its various forms, and it was not long before its value was proved and acknowledged. It was also successfully put to the test in keeping up the morale of the workers at home.

It was soon discovered that there was a real place for the sort of music known as popular. It was of tremendous power in reaching every class, rich and poor, and in giving a sense of a united nation. Neither time nor facilities existed for using to this end the sort of music that professional musicians delight in. The big, untutored public did want music but it seemed to want largely its own kind, elemental in appeal, both physical and mental. The element of rhythm was an important factor in this appeal, owing to the wide use of popular songs for dance music. Through their use also in band and orchestra concerts, and on the vaudeville and even the legitimate stage, they were generally half known by the people even before song leaders asked for them in mass singing.

Thus, with the end of war, the musical taste of our people was not, of course greatly improved, but interest in music had been greatly advanced. Many more people took part in music, and more cared for it than ever before. The level of appreciation was still low, but a beginning had been made. Hence musicians generally have begun to take notice of the popular music and to be slightly more tolerant of it. It is a medium through which the ordinary person may experience joy in life. From the musician's point of view it is a somewhat inadequate joy, but it is at least a means to an end, that end being a growth in taste and in appreciation of better and more worthy music.

It is finally understood that things cannot successfully be forced down the throats of people. Taste is a matter of growth, dependent upon increasingly frequent contact with finer things. Good music will come to be loved through the process of occasional substitution, rather than

by wholesale condemnation of the preferred sentimental ballad, rag-time, or jazz. So in the public schools with the masses of children, it may be wise to use some of the popular music of the day, exercising judgment, of course, in avoiding the songs with objectionable words or cheap melodies and the dances with exaggerated rhythmic effects. Moreover, no school should attempt to keep abreast of the flood of popular music which rolls out in monthly waves. Only after a song has proved its worth through obtaining wide popularity and then only when it avoids the objections just enumerated, should it appear in the schools. On the other hand, in endeavoring to supply an adequate substitute and to direct taste into better channels, it is well to see that the school repertory shall contain, from the folk music of the world, many songs which have vigorous, straightforward rhythms, pleasing, easily remembered melodies, and texts that attractively express ideas in accord with our educational ideals. From these definitely interesting types it is not hard to pass eventually to much that is more subtle, and at the same time artistically beautiful.

The radio is helpful in deciding what popular songs, if any, shall be considered in the schoolroom. Those which are used for a very short time and then drop out of existence need no further consideration by the schools. But those which, after their first meteoric rise into popularity (with the ensuing inevitable fall), still persist after the heyday of their popularity is over, probably have enough vitality and musical worth to warrant their being considered. Some of these songs, as Mark Sullivan in his *History of Our Times* has pointed out, give an illuminating picture of certain aspects of the "American scene," and are valuable both as social and historical documents. The popular song frequently is of no more importance than the passing stories in the daily newspaper. But if the English teacher advises the reading of current newspapers and magazines so that the student may better evaluate what is happening today in comparison with what is recorded in permanent literature, so the music teacher may well give some attention to popular music as one indication of certain aspects of American life, and may put them in proper perspective by comparing them with the more enduring musical masterpieces which form the chief material of school music study.

TOPICS FOR DISCUSSION OF NOTES 7, 8, 9, AND 10

1. What is meant by the phrase, "an ear for music"? To what extent does that equipment or ability come from heredity, from environment, from desire, from study?

2. Is it desirable or undesirable for people when listening to music to keep time by tapping with their feet or hands? Is there a legitimate place in listening for so-called "foot music"?

3. Does dancing to music help listening to it? Would there be any differences in your answers if you were considering modern ballroom dancing, stage dancing, folk dancing, interpretive dancing, Dalcroze eurhythmics?

4. Does listening with the "mind," that is by striving to make intellectual observations, help or hinder pleasure in music?

5. Is it a good or a poor plan to have radio music while you are engaged in study or conversation about matters other than the music that is being played? What do you think of allowing the radio to run continuously?

6. What do you understand by the phrase "esthetic pleasure in music"?

7. Try to get the names of a considerable number of compositions, say 25, which you hear on the radio over a week's period, and classify them under the seven headings presented in Note 8. Also make use of the headings in Notes 9 and 10, if you desire.

8. Compare the distribution under the various headings which you obtain from the above procedure with that which results from classifying under the same headings the following orchestral numbers:

Theme and Variations, The Harmonious Blacksmith	Handel
Overture, "Academic Festival"	Brahms
Symphony No. 1 in B Flat	Schumann
Bolero	Ravel
The Flight of the Bumble Bee	Rimsky-Korsakoff
American Fantasia	Herbert
Nordic Symphony	Hanson
The Swan	Saint-Saëns
Finlandia Overture	Sibelius
Fox-trot from Jazzberries	Gruenberg
Symphony No. 6, Pastoral	Beethoven
Prelude to Lohengrin	Wagner
Rhapsody in Blue	Gershwin
Fingal's Cave Overture	Mendelssohn
Unfinished Symphony	Schubert
The Rites of Spring	Stravinsky
Largo from the New World Symphony	Dvořák
Danse Macabre (Dance of Death)	Saint-Saëns
Horizons	Shepherd
Minuet from Symphony in G Minor	Mozart
The Sorcerer's Apprentice	Dukas
The Preludes	Liszt
Three Pieces for Five Instruments	Hindemith
Badinerie from Suite No. 2 in B Minor	Bach
The Afternoon of a Faun	Debussy

9. Can you "take a journey around the world in song" by naming a characteristic folksong of each of a dozen or more countries?

10. To clarify the comparison between folksongs and art songs, try to get examples of each for study. What differences would you expect to find between the well-known German folksong, *The Loreley* and the setting which Franz Liszt made of the same text? Compare also the folksong, *The Heather Rose* (*Heiden-roslein*) and Schubert's setting of the same text.

11. Name a half dozen examples of American folk music. Compare these as to beauty and expressiveness with those you used in answering question 9.

12. Are there any of the popular songs which appeared within the past two years which you would use in the public schools?

ADDITIONAL READINGS ON NOTES 7, 8, 9, AND 10

Bauer, Twentieth Century Music (B)

Downs, Symphonic Masterpieces (A)

Earhart, The Meaning and Teaching of Music, Ch. V, VI (G)

Kinsella, Music and Romance, Part I, Ch. 1, 2, 3, 5, 8, 13. Part II, Ch. 3, 6, 7, 10, 11, 12. Part III, Ch. 1, 2, 8, 13, 15 (B)

MacPherson, The Musical Education of the Child, Part II (G)

Mason, From Song to Symphony, Ch. I, II (B)

Mason, Guide to Music (A)

McKinney and Anderson, Discovering Music, Ch. 1, 2, 3 (A)

Mohler, Teaching Music From an Appreciative Basis, pp. 12-20 (A)

Moore, Listening to Music, Ch. 1 (A)

Mursell, Human Values in Music Education, Ch. II (H)

Mursell and Glenn, The Psychology of School Music Teaching, Ch. 5 (G)

Peyser, How to Enjoy Music, Ch. II, IV (A)

Schauffler, The Musical Amateur (A)

Spaeth, The Common Sense of Music, Ch. II, III, IV, V (A)

Spaeth, Great Symphonies, How to Recognize and Remember Them. Foreword and Conclusion (A)

Taylor, The Melodic Method in School Music, Ch. II, III (G)

NOTE 11. PLAYING AS A MUSICAL EXPERIENCE.

Singing is simply playing upon the instrument which is located within one's head and throat. There is much less difficulty in transferring this playing to an instrument outside the body than is usually supposed. Just as everybody can sing, if properly directed, so everybody can play some instrument if properly directed. In fact, there are many people who apparently are much more successful in playing upon an instrument than they are in singing. Doubtless singing will always be the most personal of musical performances, because the singer is himself the instrument. But playing on an instrument of wood or metal or any material other than the body, itself, has the advantage of being im-

personal, and, therefore, somewhat less revealing of one's self. The singer even when he is singing a song written by someone else seems always to be expressing his own sentiments, the instrumentalist seems always to be re-creating what the composer has written.

The enormous variety of instruments, the great range of difficulty, from very simple to very complex, and the distribution of players from babyhood to old age, should be enough to make the statement almost axiomatic that everybody can play some instrument effectively, if he is provided with one that is suited to his capacities.

The increased realization of the value of instrumental music as a means of education through finely controlled expression, has resulted in the great wave of instrumental instruction in our schools today. While the most spectacular results are to be found in the great bands and orchestras which are an established part of all important high schools and even junior high schools, these do not necessarily indicate the most valuable developments for the individual players. Considerable talent is necessary for these supreme achievements, but for players who are less talented, great satisfaction in doing something within their ability may be obtained with very simple instruments. More and more, music educators are considering playing upon instruments less from the viewpoint of the product, which is heard by the listener, than of the effect that is produced upon the player, which is not always evident to the listener. This effect sometimes is quite as great on ordinary players with simple instruments as it is on talented players with difficult instruments.

In other parts of this volume we shall discuss the teaching of instrumental music to children in the grades and in the junior high school. At this point we shall merely stress the great desirability of instrumental skill and experience for future teachers of music. If your childhood and youth were enriched by your playing upon one or more instruments, by all means hold to that power and develop it, because it will stand you in good stead when you enter upon your duties as a teacher. If you were denied opportunities to play upon an instrument when you were younger, don't delay starting at once. A little application will bring you great delight immediately and will make you much more understanding and capable as a teacher later on. Moreover, you can utilize these years in a teacher training institution to make you much more capable instrumentally than you were when you entered upon this teacher training study.

NOTE 12. HOW TO PLAY AN ACCOMPANIMENT.

The main purpose of an accompaniment is to support the solo instrument or voice by a unison with the melody or by an harmonic back-

ground of simple chords. As the purpose of the composer broadens, the treatment of the accompaniment develops. Very often there will be effects of great interest and beauty, if the player is able to bring them out. There are several points to be observed if an accompaniment is to be well played.

1. The player must remember that he is primarily to assist rather than to direct the singing. He must, therefore, be both capable enough in his playing and sensitive enough in responding to the demands of the leader or the singer (or group of singers) to help rather than hinder the interpretation of the melody. The accompaniment is background until the melody for the solo singer or singers ceases, permanently or temporarily, and the accompanying instrument becomes the soloist. But even then the wishes of the director should be observed.

2. The rhythm must be steadily maintained. If there is no one directing the singing, the piano is the main means of keeping unity in the group. The player must, however, avoid heavy playing; the singers should not be relieved of the responsibility of maintaining and making evident the rhythm of the song. The piano should serve to recall rather than enforce this necessity.

3. The melody must not be overshadowed. Especially is it necessary with children, to play so as not to encourage loud singing nor dependent singing. Neither should the instrument be primarily the means of keeping the children true to pitch. If they flat, they should have a period of training in singing without accompaniment.

4. In playing chords, care should be taken to sound the two hands simultaneously. Many players, especially in these days of unusual, and, frequently, distorted rhythms, fail to observe this point, and thus produce an unpleasant ragged effect.

5. The pedals must be carefully used. The loud pedal is not primarily for loudness of tone, but for sustaining and enriching the tone, and for securing a smooth, legato effect. Great care is necessary to avoid carrying dissonant harmonies over into each other. A sensitive ear usually leads one right in this matter, but a knowledge of harmony is the best guide. In successive chords, the pedal should be depressed **after** playing each chord and released as the next one is touched. The use of the soft pedal in combination with the loud, gives a beautiful effect of subtlety.

6. The player needs to study the accompaniment to discover any special effects in it, such as counter themes, (melodic strains not a part of the main melody) or realistic effects as of spinning-wheels, sighing winds, bugle calls, etc.

7. If there is no introduction, such a portion of the composition should be used for this, as sets forth the melody or creates the atmos-

phere and ends with a cadence suitable for the beginning voice phrase. Often the first and last phrases can be combined with good effect. If not, the last phrase is perhaps better than the first, unless the suggestion of the first phrase is necessary for a good start, as is frequently true in the case of small children.

8. In playing for large groups as in assembly work, a firm, full body of tone is essential, and the player needs to have sufficient freedom from the printed page to be able to watch the director. Far too often, a body of singers in reality follows the instrument rather than the director. Such a condition places still more responsibility upon the accompanist to follow the director.

9. Care is needed to keep the instrument in good tune; otherwise, the singers may fall into habits of poor intonation.

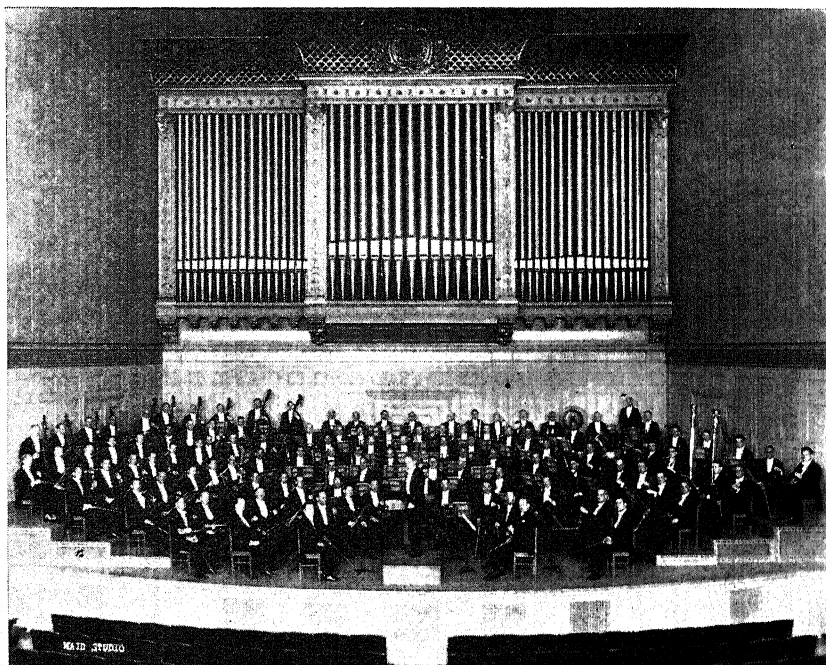
NOTE 13. INSTRUMENTAL GROUPS.

Radio concerts and good phonographs with well chosen records have made it possible for every one to obtain fairly adequate ideas of the actual tone-color of the large symphony orchestras and bands. Until this was accomplished it amounted to little to study about the orchestra and the compositions written for it, because the information could seldom be exemplified or demonstrated, and hence it could make no real impression nor exert any real influence. It was only the very few in the largest cities who could come in actual contact with such music, and to live outside these few centers meant absolute privation in the matter of orchestral music. Now all this is changed, and no rural community is so removed but that young and old may listen to creditable reproductions of the best that is produced by the greatest organizations in the most modern music halls. The tone quality of each instrument may be learned, and the marvellous tone-color effects of combined instruments may be sensed. On the foundations of this live contact may be built up knowledge of orchestras and orchestral music which is vital and worth while and is welcomed with interest by almost everyone.

The formation of the **symphony orchestra** is on the basis of family grouping of instruments called choirs, or sections. Of these there are three: the strings, the wood-wind, and the brass-wind, to which are added various percussion instruments.

The strings are called the back-bone of the orchestra, and it is to them that composers assign the larger portion of the music. One reason for this is found in the fact that the two other sections are dependent upon breath power, a much more taxing and fatiguing activity than the arm exercise used in playing the stringed instruments. For this reason many

of the instruments of the wood-wind and brass sections have frequent intervals of rest, while the strings are depended upon to bear the stress of fairly continuous performance. The strings, too, are the most versatile of the instruments owing to the variety of effects possible in bowing.



BOSTON SYMPHONY ORCHESTRA

Each choir has in itself full harmonic possibilities, and often each one is used alone when its particular tone quality is desired. But just as frequently will parts of one choir be used with parts of another, in this way securing the many mysterious and expressive tone-colorings noticeable in modern orchestral music.

The section arrangement is as follows:

String Choir

Soprano — First violin

Alto — Second violin

Tenor — Viola (Large violin)

Bass — Violoncello and Bass Viol

and

Harp (Complete in itself)

Wood-Wind Choir

Soprano (coloratura) — Flute — Piccolo
 Soprano (dramatic) — Clarinet
 Soprano (lyric) — Oboe
 Alto — Clarinet
 Tenor — Clarinet, English Horn
 Bass — Clarinet, Bassoon

Brass-Wind Choir

Soprano (dramatic) — Cornet, Trumpet
 Alto — French horn, Trumpet
 Tenor — French horn, Trombone
 Bass — French horn, Trombone, Tuba

The Saxophones may be listed as combinations of wood and brass.

Soprano, in B \flat
 Alto, in E \flat
 Tenor (melody) in C. Tenor in B \flat
 Baritone, in E \flat
 Bass, in B \flat . Contra Bass in E \flat

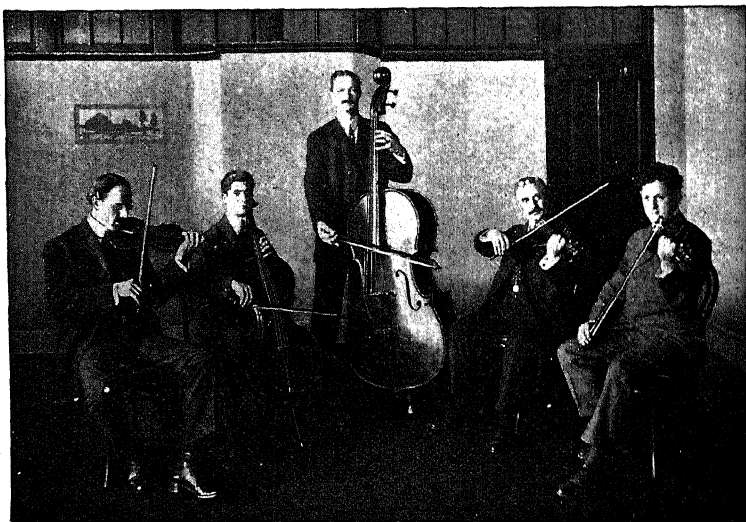
Percussion Instruments

Kettle Drums — (Tympani) Tunable to various bass pitches
 Bass Drum
 Snare Drum
 Cymbals — Discs of brass
 Triangle
 Tambourine
 Celesta (Steel Bars played by a keyboard)

Chimes
 Gong
 Glockenspiel
 Castanets

Conductors of orchestras decide upon the personnel of their organization and use their own preferences in the placing of the various sections on the platform. This being true, no two orchestras present just the same detail of arrangement. The large organizations generally have from eighty to one hundred men and special works sometimes call for as many as one hundred and twenty-five. However, it is possible to get very fine effects from sixty or seventy. On the basis of seventy members the distribution is likely to be about as follows:

First Violins	16	Clarinets	2	Trumpets	2
Second Violins	12	English Horn	1	Horns	4
Violas	8	Flutes	2	Trombones	3
Cellos	6	Oboes	2	Tuba	1
Basses	6	Bassoons	2	Drums	2
Harp	1				
	<hr/> 49		<hr/> 9		<hr/> 12



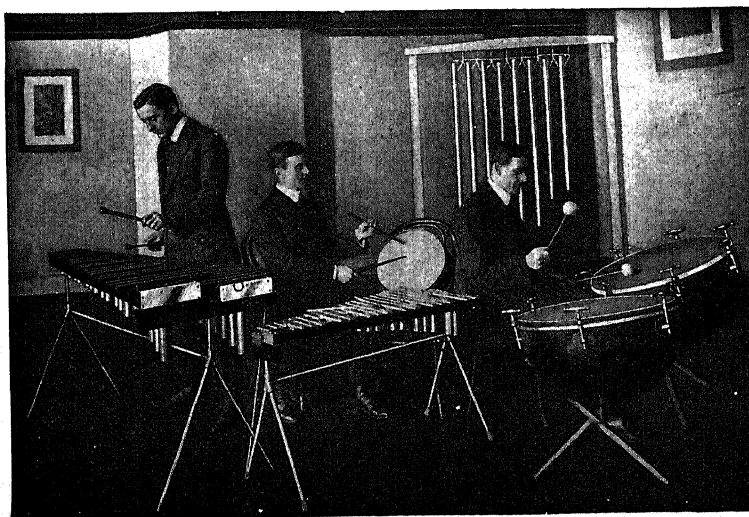
FIRST VIOLIN. 'CELLO. BASS VIOL. VIOLA. SECOND VIOLIN.
Strings.



FLUTE. PICCOLO. OBOE. ENGLISH HORN. CLARINET. BASSOON.
Woodwind.

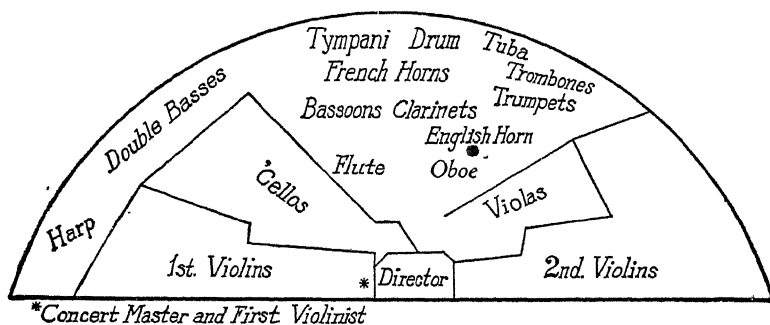


FRENCH HORN. SLIDE TROMBONE. TUBA. CORNET. TRUMPET.
Brass.



XYLOPHONE. SNARE DRUM. TIMPANI OR KETTLE DRUMS.
Percussion.

The following diagram shows an ensemble placing which in the main is very generally followed:



Chamber Music, so called because of its performance by small groups in small halls is unsurpassed in its delicacy and perfection of form. One combination frequently heard is a string quartet.

First Violin
Second Violin

Viola
Violoncello

NOTE 14. DEFINITIONS OF MUSIC TERMS FREQUENTLY USED IN SINGING, PLAYING, AND LISTENING.

A Cappella. (In church style.) Voices singing without accompaniment.

Accidentals. The five signs used to indicate raising or lowering of pitch. (See Note 25.)

Alto. In choral music the part for the low female voice.

Aria. Air — not always a simple melody. (See Grove's Dictionary.)

Arpeggio. Chord tones sounded successively instead of simultaneously.

Baritone. The male voice between tenor and bass.

Baton. The stick with which a conductor beats time.

Cadence. A close or finish.

Canon. A form of music having parts using exact imitation, one a few beats behind the other.

Santata. A choral work of some pretension but not long enough for an oratorio or opera, and not to be acted.

Chord. Simultaneous sounding of related tones making harmony.

Chromatics. Tones outside the key and represented through the use of accidentals.

Coloratura. Ornamental or colored with rapid passages which give variety or color to a composition.

Contralto. The lowest of the female voices.

Degree. A line or space of the staff.

Dissonance. A combination of tones whose effect is in a sense painful and demands a resolution into something more pleasing — a consonance.

Duple. Two pulse meter groups.

Dynamics. Gradations of force of tone. (See Note 5.)

Enharmonics. Notes having the same pitch, but different in appearance and name.

Ensemble. In its true sense a blending of voices or instruments making music together.

Figure. The shortest complete idea in music; melody, or chord.

- Harmony.** The combination of tones suggesting key feeling.
- Homophonic.** Consisting of a single melody, usually supported by an accompaniment.
- Interval.** The distance between two notes is an interval.
- Mass.** The music sung at the high celebration of the Holy Eucharist in the Roman Catholic Church.
- Measure.** The sequences of beats from accent to accent generally outlined on the staff by bars.
- Melody.** A pleasing succession of tones involving also rhythm.
- Mezzo Soprano.** The middle female voice.
- Monophonic.** Same as Homophonic.
- Motive.** A small portion of music which may be identified with a certain composition.
- Neutral Pulse.** A succession of pulses with no accent.
- Neutral Syllable.** Syllables such as loo, no, may, etc., not found in the scale.
- Opera.** A large choral work accompanied by orchestra and including staging, costuming and acting.
- Oratorio.** A large choral work with orchestra, having sacred text and not connected with the stage.
- Philharmonic.** Fond of harmony.
- Phrase.** An easily recognized and fairly complete musical thought.
- Pitch.** Highness or lowness of tone.
- Polyphonic.** Several melodies occurring simultaneously thus needing no accompaniment.
- Pulse.** Pulsation or beat.
- Quadruple.** Four pulse groups.
- Recitative.** Declamatory music, not adapting itself to regular rhythm. Like a recitation; stressing words not music.
- Refrain.** A portion of melody which recurs with every verse.
- Rote.** Imitation.
- Rhythm.** The arrangement of long and short tones within the pulse groups. Flow or movement.
- Round.** A single melody sung over and over with different divisions of singers commencing successively on the same tone, thus making harmony.
- Scale.** A succession of tones (usually embracing eight degrees) in a definite order of whole and half steps.
- Scansion.** Rhythmic reading of verse.
- Score.** A copy of music showing the notes of all the instruments and voices performing, as an orchestral score or vocal score.
- Sequence.** The repetition of a group of notes or chords at a different pitch.
- Sextuple.** Six pulse meter.
- Signature.** (Key.) The scroll or clef followed by the sharps or flats necessary to give a perfect scale, and placed at the beginning of the staff for convenience.
- Signature** (time or meter). The numbers indicating the pulse group and the pulse note, and found just next the key signature.
- Slur.** Curved line connecting notes on different degrees. Also applied to carrying the voice with sliding effect from tone to tone.
- Solfeggio.** Exercises to be sung with sol-fa syllables to the end of cultivating the voice.
- Symphony.** A large orchestral work with several movements, the first of which follows a particular form (see *Grove's Dictionary*).
- Tempo.** Speed.
- Tie.** A curved line connecting two notes on the same degree.
- Timbre.** Quality of tone.
- Time.** Although this term should be used as the English equivalent of the Italian word tempo, meaning speed, it is still frequently used to designate pulse or meter groups.
- Tonic.** The home or magnet tone of a key.
- Triple.** Three pulse meter.
- Type.** A very small combination of tones so commonly used as to be easily recognized.
- Unison.** The simultaneous sounding of one tone or a succession of single tones, by various voices or instruments.
- Vocalize.** (General meaning) to sing with one sustained vowel sound as: ah, oh, ee, etc.

TOPICS FOR DISCUSSION OF NOTES 11, 12, 13, 14

1. A recent pamphlet* on singing maintains that "The human voice is a three-fold mechanism the same as any other instrument. These three elements are energy, vibration, and resonance. In the piano these three elements are the hammer, the string, and the sound board." What are they in the human voice? in the violin? the trumpet?

2. What is meant by saying that singing is more personal than playing? Is playing upon some instruments more personal than playing upon other instruments? Can you arrange the following instruments in order of the amount of the personal element involved in playing them — flute, snare drum, piano, violin, pipe organ, reed organ; cornet, trombone, mouth organ, cymbals?

3. What, in your opinion, is the reason many players who are capable of playing piano solos very well, enjoy playing accompaniments, and sometimes enjoy that more than playing solos?

4. What should an accompanist do when the soloist makes several mistakes repeatedly? What should the soloist do when the accompanist makes several mistakes repeatedly?

5. What factors do you think influence or determine the amount of satisfaction a player gets from playing in a band?

6. From looking at the picture of the orchestra, would you say that these men were well disciplined? Why?

7. Compare the amount of self-discipline or control required to play in an orchestra, to play in a football game, to take part in a debate, to drive an automobile, to swim.

8. How many sections are there in the orchestra? Which is the backbone and why? Why are the sections called choirs? Why are they called families? Which is the largest family? Why is a small number of reed instruments sufficient?

9. What do conductors do besides beat the time? Why was Stokowski paid fifty thousand dollars a year to conduct the Philadelphia Orchestra?

10. What has size to do with the pitch of an instrument? Do you think a trumpet has a brilliant tone because it is made of brass?

11. Why is orchestral music sometimes likened to a painting? What is meant by tone-color? What is meant by the word percussion as applied to one section of the orchestra?

12. What is meant by Chamber Music? Name as many beautiful chamber music ensembles as you can. What comparison could be made between a miniature painting and a string quartet?

13. For whom do you think it is easier to learn to play the piano — a child of six, a youth of sixteen, a young adult of twenty-six, or an adult of forty-six, it being assumed that each is a beginner on the instrument and each is desirous of learning to play it?

14. What help in her teaching would ability to play the piano rather well be to a teacher of history, of mathematics, of French, of science?

* Modern Phonetization by Kenneth N. Westerman (1936).

SUGGESTIONS FOR STUDY OF MUSIC TERMS

Pick out of the printed list the terms you already use every day.

Select a number with which you are not familiar and try to find them in your daily lessons, in the newspapers, and in people's conversation.

Keep adding a few at a time, and keep yourself alert by trying to apply them to the music you hear at church, at the movies, at concerts.

Gradually include the unfamiliar ones in your daily conversation.

ADDITIONAL READINGS ON NOTES 11, 12, 13, AND 14

Blancke and Speck, *Gateway to Music*, Part II, Ch. VI, VII. Part III, Ch. VIII (P)

Earhart, *The Meaning and Teaching of Music*, Ch. 12, 13 (G)

Gehrkens, *Music Notation and Terminology*, Ch. 2, 3, 4, 5, 9, 12, 13, 16, and Appendix B (P)

Hamilton, *Sound and Its Relation to Music*, Ch. IX (N)

Johnstone, *Instruments of the Modern Orchestra* (J)

Kelley, *Musical Instruments* (J)

Kinscella, *Music and Romance*, Part I, Ch. 7. Part III, Ch. 6, 12 (B)

Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 12 (G)

Scholes, *The Listener's Guide to Music*, Ch. XII, XIII (A)

Smith, *Instruments of the Orchestra* (J)

Spaeth, *Great Symphonies, How to Recognize and Remember Them*, pp. 283-317 (A)

Spaeth, *The Art of Enjoying Music*, Ch. 10, 11 (A)

Spaeth, *The Common Sense of Music*, Ch. X (A)

NOTE 15. CREATIVE ACTIVITY AS A MUSICAL EXPERIENCE.

Before discussing the relation of creative activity to music, it will be desirable for us to examine briefly its relation to the general subject of education. No topic is so earnestly discussed in educational circles today, as creative activity. What significance for young people who are seeking to enter the teaching profession is to be found in the increasing demand for teachers who are creative? We hear much of progressive schools and creative teaching. A few years ago these terms were used only in connection with experimental schools in colleges and universities and in private institutions. Today many of the larger public school systems and some of the more vigorous and original of the smaller systems have schools or rooms that are experimenting with the creative idea. It seems very probable that this movement will grow and that before long all teachers will be valued partially, at least, in accordance with their creative ability.

What is meant by the term, "creative activity"? In general, it

means producing something that did not exist before, in contrast to repeating or duplicating what already exists. Most of us tend to think of creation in terms of great masterpieces, as a poem, a novel, a painting, a piece of sculpture, a cathedral, or a symphony. These are among the most elevated types of human creation, but the creative act applies also to much humbler products. In fact, any act is creative which brings together old material in any new relationships, whether these be physical or mental or emotional. To create, in other words, is to see, to imagine, in a new way, and to bring this vision into sufficient definiteness of form that it can be identified concretely as having unity and completeness. It, therefore, is closely allied to the act of imagination which has already been mentioned as a force which should be stimulated by listening to music.

Modern educators are interested in the creative aspect of learning (and hence of teaching), because it stresses the value of helping the individual to adapt his powers to situations in which he finds himself. All new situations involve some new elements. The adapting of the old to the new is the essence of learning. The formal approach to teaching stresses acceptance of authority, receptivity, retention, repetition. The creative approach stresses individual reaction, freedom, acceptance of responsibility, and adaptation to new conditions. As justification of the demand for increased education in the ability to adjust ourselves to new situations, we need not take recourse in the fact that the world today is in a peculiar state of readjustment. Growth depends upon adjustment. At all times, in every age, mankind has made progress in proportion as it has been able effectively to relate its acquired powers and knowledges to new situations.

Turning now to music, we find it offers many opportunities for individual adjustment. Frequently this means little more than depending upon one's own powers, being thoroughly honest in one's judgments, being true to one's tastes. To be creative, we must learn to make our own adjustments (whether they be judgments, actions, or emotional responses), not by rejecting what one learns from other sources or persons, but by combining this with what comes from one's own experiences. The creative listener, for example, makes up his own mind as to what he likes; he selects not only the material, but the aspects of the material to which he will attend. He makes his own comparisons between the music he is hearing now and that which he has heard before; he formulates his own judgments; he expresses his own preferences modestly, but stoutly. None of these acts keep him from considering what other people say or do. The creative listener will welcome the reading of program notes, the study of the history of music, criticisms from compe-

tent people, but in the end he will rely upon his own judgment and bring all of his experiences to bear upon his listening to music. Self-reliance does not preclude using help from other sources, but the person, himself, must decide what help he will take.

The creative singer will be the judge of his own tone, and his own interpretation, when he is free to do so. If he is in a group that is directed by someone else, he will, as a member of a social organization, comply with the leader's interpretation but he will reserve judgment in accordance with his own conceptions and will express these when the opportunity presents itself. When he is free to choose, he will decide the songs that he will sing and how they shall be sung, both as regards tone quality, rhythm, tempo, and other aspects of interpretation.

His playing will follow the same general principles announced for singing. An ensemble group must, of course, be unified by adhering to one common interpretation, but the soloist has much greater liberty. However, both in singing and in playing, this liberty must not be abused. It must not be license or mere fancy. The composer is to be respected not only for the notes that he has written, but for the dynamics which he has indicated, and for the tradition which is inherent in his time and style. Traditional methods of interpretation by artists and students who have faithfully considered the intention of the composer must be given due consideration, but it is the performer who must again decide how much of the opinions of others, and how much of his own conceptions, he is to embody in the way he plays the composition.

Reading and studying about music should be controlled by the same principles. One's mind should be open to the message of the author, but this should never be accepted without questioning, without attempting to bring to bear upon it all that the reader has read before, all the music he has heard that has bearing, and all the singing and playing that may be connected with what he is reading. An open mind should never be taken to mean allowing material to come from the outside while closing off what may come from the inside. In fact, nothing from the outside can ever have significance unless it is interpreted by what comes from the inside, namely, the reader's previous experience.

Creative activity in relation to music should occur not only with listening, singing, playing, and reading, but also with the originating of music, that is, with original composition. Everyone should try to devise rhythms, that is, alterations of stresses and periods of rest, which are his own; should try to fashion melodies, or successions of tones arranged with a beginning, a middle, and an end; and even to supply his own or someone else's melodies with harmonies that originate with the player, rather than with the composer. This is not the place to give

details as to how adults may develop original composition, but some or all of the following suggestions may be helpful:

a. Slightly change a well-known melody. Try, for instance, to sing America and make a different close for the various phrases, or the final cadence.

b. Try to pick out, on the black notes of the piano, a tune which ends upon G flat.

c. Do the same with the notes of the tonic chord, Do Mi So.

d. Write a tune which goes up and down the scale without any skips, but which pauses at various places.

e. Without any regard for the preceding suggestions, keep repeating a Mother Goose rhyme, over and over, until you turn it into sing-song, and finally into a song.

f. Sit quietly and think over some very pleasant event. Then try to put into a little tune the essence of the emotion it produced in you.

These are all comparatively formal suggestions, but they are probably more helpful for the ordinary person who has never composed music than for him to rely upon the popular conception that music is a voice from an unknown realm in which only geniuses dwell.

TOPICS FOR DISCUSSION OF NOTE 15

1. Name ten people about whom you have read who seem to you preëminently creative.

2. Which of the following, if any, were in your opinion, preëminently creative? — the architect of one of the great cathedrals; the best of the stone carvers; the poorest of the stone carvers, the ordinary stone mason; the man who carried stone and mortar.

3. In January 1881, Engelbert Humperdinck, a devoted admirer of Richard Wagner, went to Bayreuth and offered his help to the master, who was in poor health. Ernest Newman, in his excellent volume, *Stories of the Great Operas*, writes, "Wagner sent to his lodgings each day as many pages of the full score of Parsifal as he had completed, and Humperdinck made a connected copy of them." Was Humperdinck engaged in a creative activity?*

4. Can you describe occasions in your school life as a child when your teachers engaged in creative teaching?

5. Do you think creative teaching can be done in a rural school?

6. Have you engaged in any creative activity in the past month? How would you designate the activities which were not creative?

7. Differentiate the results which might be expected from creative and non-

* Would your answer be different if you considered this additional statement from Newman: "From this copying he learned, as he afterwards said, more about orchestration in a few weeks than he could have done in a conservatoire in as many years." Humperdinck, in 1891 and 1892 wrote *Haensel and Gretel*, which is obviously modelled after Wagner's operatic style.

creative listening to music, singing a solo, playing in an orchestra, learning key signatures.

8. As regards creativeness, how does social dancing today compare with that which young people of thirty years ago used?

9. Do all of the suggestions given on page 00 for making original tunes seem to you equally valuable for developing creative activity?

10. Do you think the answer to question 9 would vary with different people? If so, why?

ADDITIONAL READINGS ON NOTE 15

Coleman, Bells, Ch. 36 (J)

Coleman, Creative Music For Children, Part I (G)

Coleman, Creative Music for Schools (J)

Dalcroze, Rhythm, Music and Education (C)

Earhart, The Meaning and Teaching of Music, Ch. 14, 15, and Appendix (G)

Fox and Hopkins, Creative School Music, Preface and pp. 3-47 (G)

Gehrkens, Music in the Grade Schools, Ch. 9 (G)

Mursell, Human Values in Music Education, pp. 50-51, 195-196 (E)

Music Educator's National Conference, 1937, pp. 155-164 (G)

National Society for the Study of Education, Part II, Ch. XIII (G)

NOTE 16. INTERPRETING THE PRINTED PAGE ("Reading Music") AS A MUSICAL EXPERIENCE.

In the field of speech and literature ability to interpret the printed page ranks so high today that we call a person who has this ability literate or lettered, while one who does not have it is called illiterate or uneducated. In the field of music we have not made a parallel judgment but it is possible that America, with its great program of music education in the schools, may soon bring into common use corresponding terms such as music literacy and music illiteracy.

Certainly, ability to look at a page of printed music and immediately to grasp its meaning and to embody this in vocal or instrumental sounds would have tremendous significance for the musical life of our country. The power to read music opens up a world of pleasure and understanding that is comparable to the broadening culture which comes to the person who reads English, French, or any other language. While there is some parallelism between silent reading of words and silent reading of music, we are, in the main, desirous of having the music which is read come forth as vocal or instrumental sounds. Possibly the music educator has a more difficult task than the teacher of English has, but the musician knows that the person who cannot readily perform the music which appears in print before his eyes is badly handicapped in obtaining full enjoyment and understanding of music.

As with speech, ability to read music is greatly facilitated if, before interpreting the printed page is begun, the performer has had a wide acquaintance with music as sung or played. For most people the best approach to reading music is through learning, by rote, songs which are later to be studied in print. In these songs the learner, when guided, will find divisions into phrases which usually coincide with breathing places. Melodic and rhythmic patterns which are repeated will easily be observed. The general movement of the melody up or down; long or short tones; repetitions of figures — these aspects, noticed when the music is sung, will easily be recognized, with a little help, in the printed version.

While the inspiration behind the making of beautiful music can probably never be completely explained, and while the moving power of music as of any other beautiful product can never be definitely located, much can be learned regarding the structure of music. Careful observation will disclose that to a remarkable extent music is made out of a few tonal and rhythmic combinations or types. It is plain then, that, providing we always give adequate recognition to the spirit or message of music which is greater than the sum total of technical subdivisions, reading music is greatly helped as soon as we can recognize, feel, and freely use the commoner type combinations of which it is made. It must not be forgotten that before attempting to read music or to study the theory of music we should build up a background of musical experience. This can be done by listening to music with the fullest appreciation possible to us and by singing songs which we learn by imitation, looking at the printed page meanwhile. As grown people we can greatly strengthen our music reading if we concern ourselves with establishing the following abilities:

1. To feel the key or rest tone in either major or minor tonalities. We are laying the foundation for the appreciation of beautiful modulations. (Chords and cadences.)
2. To sense tonal direction of tone patterns such as scale, chord, etc., both by ear and by eye. We are building up a usable music vocabulary. (Pitch-types.)
3. To feel pulse groups in twos or threes and to express them physically. We are enlarging our music vocabulary and gaining pleasure in physical response. (Measure groups.)
4. To sense the length of tones as long or short, and to measure them by beats. We are increasing our discrimination and further building up the music vocabulary. (Rhythmic-types.)
5. To sense cadences as defining phrases, in complete or incomplete statements. To realize question and answer effects. We are analyzing

elements which contribute to our appreciation of the form or construction of music. (Phrase, period, form recognition.)

6. To sense the moods of music, and to embody them in our singing and in our listening responses. We are engaging in one kind of creative experience. (Dynamics and interpretation.)

Reading music is a skill. Skill is based upon rightly used drill. Such drill is motivated by keen interest because we desire the power and pleasure which skill may bring. With such conceptions governing us, we shall desire, when we find beautiful patterns used in a number of songs, to practice them until we can sing them whenever we come across them. As these patterns or types become fixed in our minds by both sight and sound, we become able to read music more easily and surely. We may well call these types the vocabulary of music. If we are to have pleasure in reading music we must somehow master the use of this interesting music vocabulary. This command of items in the musical vocabulary is of no value in isolation. They always appear in the midst of larger wholes and only as they are grasped and used in these larger wholes are they of value to us. The power to interpret the larger whole — which is music and not a mechanical or isolated exercise — is what constitutes music reading. How shall we gain this skill? This leads us to the consideration of theory of music as a part of the adult student's musical study.

TOPICS FOR DISCUSSION OF NOTE 16

1. Do you think the time will ever come when people in general will be as ashamed of music illiteracy as they now are of language illiteracy?

2. It is said that in Shakespeare's time barbers kept stringed instruments in their shops for waiting customers to play upon, and that in social circles it was expected that any cultured lady or gentleman should be able to sing at sight his part in a new composition of the intricacy of an Elizabethan madrigal. Could such ability be duplicated today? Do you think our society people will ever gain such ability?

3. Which do you consider the most difficult to master — reading aloud a page of English, a page of French, a page of shorthand, singing at sight an inner part of an anthem, or playing at sight a part in a string quartet?

4. Upon what does any skill depend?

5. What value is there in being able to read music?

6. What makes us call certain tonal and rhythmic groups of notes, types?

7. How can drill become interesting to us?

8. Do you think learning to read music detracts from pleasure in music.

9. What changes in the way you were taught music do you think would have added to your pleasure?

10. Would the changes you mentioned in answering question 9 have increased your power?

ADDITIONAL READINGS ON NOTE 16













- Earhart, *The Meaning and Teaching of Music*, Ch. 10, 11 (A)
 Elson, *Book of Musical Knowledge*, Ch. LX (P)
 Gehrkens, *Music in the Grade Schools*, Ch. 4 (G)
 Giddings, *Grade School Music Teaching*, Ch. V (G)
 Mursell, *Human Values in Music Education*, pp. 182-194 (E)
 Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 8 (G)
 Smith and Krone, *Fundamentals of Musicianship*, Book I, Ch. 2 (P)
 Spaeth, *The Art of Enjoying Music*, Appendix I (A)
 Taylor, *Melodic Method in School Music*, pp. 45-48, Ch. 8, 10 (G)

NOTE 17. NOTATION.

Bearing in mind the need of always relating the elements of music to the whole from which they are derived, we may now begin our study of the means used to represent, in print, certain of these elements. As stated above, this study should be based upon music familiar through first having been heard or sung. Since, however, the experiences of users of this book will be so varied that not all these songs or instrumental melodies could be included here, each student will have to relate to the music with which he is familiar, the isolated formulations which appear in the pages which discuss notation.

Musical sounds are called tones. They vary in duration, pitch, and intensity.* The means or characters which are used to represent the various aspects of tones as they express musical ideas are included in the subject of **Notation**. Interesting historical material on the origin of modern notation will be found in any history of music by consulting references on Hucbald.

Duration of Tones. Symbols called notes indicate the length of time a tone is to be sounded and other symbols called rests indicate periods of silence. Arranged in parallel series they are as follows:

	Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second	
Notes							etc.
Rests							etc.

As is easily seen, each of the above symbols is in the mathematical ratio of two to one, with reference to that which follows. For example $\text{half note} = 2 \times \text{quarter note}$; $\text{quarter note} = 2 \times \text{eighth note}$ or $\text{eighth note} = 2 \times \text{sixteenth note}$; etc. Ratios other than two to one are made by various devices. For instance, a dot adds

* Quality, color, or timbre, a fourth attribute of tones, is not discussed here because it is not directly represented or differentiated by musical notation.

half the value of the preceding symbol (note or rest). $\text{♩} = \text{♩} \text{ or } \text{♩} \text{ or } \text{♩}$; $\text{♩} = \text{♩}$ etc. The duration represented by these symbols is measured by beats or pulses, the standard of measurement varying according to the type of music as will be explained in the succeeding section or note. In notes of short duration, flags ($\text{♩} \text{ ♩}$) or bars (♩) are used according to the grouping of words, or the phrasing of groups of tones, the connecting bar serving to unite the tones. A slur likewise has the effect of grouping tones and may, unlike the bar of eighth and smaller denomination notes, be used with notes representing any duration, providing they are not of the same pitch. When notes of the same pitch are joined by a tie, ($\text{♩} = \text{♩}$), they are sounded as one tone having the combined values of both. Intellectual grasp of these symbols is worth little unless they are sensed musically as well. They must be conceived as used in music.

As parts of notation are included:

Various short cuts or means of repeating without duplicating, as follows:

||: (with any number of || = Repeat all material between the sets of measures intervening) = of dots.

|| (with any number of measures) = Repeat all material before dots.

D.C. (Abbreviation for Italian **Da Capo**, from the head or beginning.) = Repeat from the beginning to the word **Fine** (fee-nay).

D.S. (Abbreviation for Italian **Dal Segno**) = Repeat from the sign (**♩**) to the word **Fine**.

(Repeated passages usually demand a changed interpretation.)

Miscellaneous devices for interpretation:

♩ = Hold. Adds to the length of tone. (No definite duration.) Also frequently called by the Italian name, **Fermata**.

— or — = Slur. Joins notes of different pitch.

— = Tie. Joins notes of the same pitch.



Dots above or below notes ♩ ♩ indicate staccato (short).

When writing these and other symbols, a system of **slant line** notation made with single strokes is advised in the interest of time saving, so essential to the success of written work. In this notation, for board work the flat side of a short piece of chalk is used, while for paper the ordinary pencil stroke is used. Filled-in note heads are represented as follows:



— — — — etc.

NOTE 18. MEASURE OR METER.



Music, having originated in an expression of the rhythmic impulse, embodies a succession of pulses, or beats which move almost as regularly as clock-ticks, and which give the **time** feeling. There are two fundamental arrangements into which these pulses are grouped: (1) strong, weak; and (2) strong, weak, weak. These groupings are called **measures**. They are **felt** through the accent or stress on the first beat; and **seen** through the arrangement of bars.* Any kind of note may be the unit of the beat or pulse which serves as a means of measuring or grouping all tones (heard) or notes (written). The two figures at the beginning of a composition are called the measure signature, or, less correctly, the time signature. The upper figure tells the number of beats in a measure; the lower figure tells the beat note or unit of counting. Thus $\frac{3}{4}$ indicates that there are three beats in a measure with a quarter note (or its equivalent) requiring a full beat. $\frac{4}{4}$ is frequently represented by Ξ and is frequently called "Common time." Ξ (apparently halving the numbers of the Ξ signature) stands for $\frac{2}{2}$. Music written in $\frac{3}{8}$ or $\frac{6}{8}$ measure is generally taken rapidly in triplet grouping; i.e., with but one or two beats to the measure. $\frac{2}{4}$ and $\frac{6}{8}$ measures thus each have two beats.

$\frac{2}{4}$  and $\frac{3}{4}$ 

rhythmic group rhythmic group



| a measure | $\frac{2}{4}$  || $\frac{6}{8}$  ||

strong weak strong weak strong weak strong weak

$\frac{3}{4}$  || $\frac{9}{8}$  ||

strong weak weak strong weak strong weak weak strong weak weak

The crosses indicate the beats; the double bars show the end. To read rapidly enough to sing $\frac{6}{8}$ measure artistically requires considerable skill, and it is better not to attempt it at the beginning of our reading experiences. The ability to keep a steady beat is the foundation of success in all rhythmic types.

* Rhythmic groups should also be felt as beginning on other than the accent, as: weak, strong; and weak, strong, weak. Shown in notation they appear: $\frac{2}{4}$ ; and $\frac{3}{4}$ .

TOPICS FOR DISCUSSION OF NOTES 17 AND 18

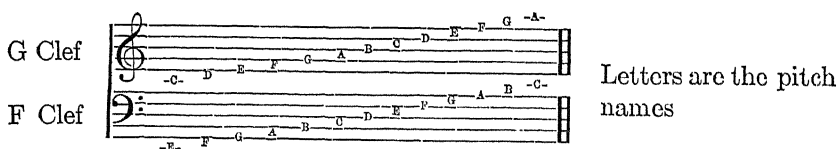
1. What parallels can you express between teaching reading of speech and reading of music?
2. In what ways do you think the opening paragraph in Note 16 is particularly significant?
3. Have you still a belief that there is considerable value in the alphabetical or a b, ab, system of learning to read words and sentences? How would you proceed to teach, at home, a young brother or sister? Would you use similar or different methods in teaching reading of speech and reading of music?
4. Can you explain, acoustically, what causes the four different aspects of sound — pitch, intensity, quality, and duration? (This is a difficult question for which the help of the physics teacher will probably be needed.)
5. Is there any relation between Hucbald and Neumes?
6. Try to indicate, using quarter and half notes only, the duration of the various words in the first stanza of *Jack and Jill*. If this is too easy, use other "Mother Goose" rhymes which will involve eighth notes also.
7. Do you think the feeling for pulse groups is natural? Did it exist before music was developed?
8. Should the bodily response to pulse in walking and dancing reach over into our study of measure groups and note values in reading music? How would you provide for it in your own study?
9. Of what use is each of the numbers found at the beginning of each composition in the measure or meter signature?
10. What note is the most commonly used as the unit in meter or measure signature? What other notes might be used as the unit? Would you advise our studying at once music which uses any one of these or should we for a considerable time use only one?
11. What good is it to be able to point the beats steadily and picture in our minds the measure groups as they look in printed music?
12. Can you feel the pulse groups of the music you hear? Do you know the upper figure, for example, of *America, Dixie, Home on the Range, America, the Beautiful*?

ADDITIONAL READINGS ON NOTES 17 AND 18

- Blancke and Speck, *A Gateway to Music*, Ch. I (P)
Diller, *First Theory Book*, Ch. 4, 7 (P)
Gehrkens, *Music in the Grade Schools*, pp. 135-136 (G)
Gehrkens, *Music Notation and Terminology*, Ch. I, X, and Appendix A (P)
Gehrkens, *The Fundamentals of Music*, Ch. I (P)
Jones, *Theory of Music*, Ch. IV, V (P)
Smith and Krone, *Fundamentals of Musicianship*, Book I, Ch. 1, 2, 4 (P)
Wedge, *The Gist of Music*, pp. 5-11 (P)

NOTE 19. PITCH AND STAFF.

The highness or lowness of tones is called **pitch**, and is represented by the position of notes on the staff. The **staff** is used for visualizing music. It is the product of evolution, coming through many changes to the present form of five lines and four spaces with such added lines (called **leger lines**) above and below as may be needed to express the tone used. Each line and space is called a **degree** and the degrees are named by the first seven letters of the alphabet which are called the **pitch names**. (See "Staff," Grove's Dictionary.) No staff is complete without a **clef** or sign at the beginning to establish the pitch names. The two clefs most commonly used are the treble or G clef, and the bass or F clef. Other clefs are used in writing for special instruments of unusual range, to keep the notes on the staff proper, without too great use of leger lines.



The G clef names the line about which it circles, and indicates the staff used for women's and children's voices, high voiced instruments, and occasionally for the tenor or high male voice. The F clef names the line enclosed by dots, and indicates the staff used for male voices and low pitched instruments. Male voices frequently sing unison or solo music from the treble staff.

To avoid ambiguities in referring to pitches of tones, the various octaves have received definite names. All the tones in the octave from middle c up to and including b on the third line of the treble staff are called *one line* and are written thus: c¹ d¹ e¹ f¹ g¹ a¹ b¹. The octave above this is *two line* and is written thus: a² b² c² etc. Then follow *three line* and *four line*, written: c³ d³ and c⁴ d⁴ etc. The octave below middle c is called *small*, written c d e f etc.; the one below that *Great*, written C D E F etc. Thus the closing chord in the *Star Spangled Banner* (No. 3 in *The New Brown Book*) would be designated, reading from the bass up to the soprano, B[♭], b[♭], d¹, b^{♭1}, or *Great B[♭], small b[♭], one-line d, one-line b[♭]*.

NOTE 20. SYLLABLES.

The syllables used in reading music are merely a means to an end. Unless they are so understood they are worse than useless. Insofar as

they serve to identify tone groups already familiar to the ear or to establish a fixed relationship between tones, they are useful. Where the voice is the medium for tone production, as in the public schools, the syllables are generally regarded as indispensable in learning to read music. Their use is serviceable only as it is purely automatic. This requires practice and formal drill on their application to the tone groups found in vocal music. Proper use sets up a definite relationship between tones.

The syllables are taken from the Latin.* Through the resonance of the vowel sounds, they aid in securing correct voice quality. Each of the eight tones of the scale has a syllable definitely connected with it, also a number or scale name, as follows:

Scale numbers	8	7	6	5	4	3	2	1	(Descending)
Syllables	Do	Ti	La	Sol	Fa	Mi	Re	Do	(Italian spelling)
Syllables	Doh	Te	Lah	Sol	Fah	Me	Ray	Doh	(English spelling)

The **scale** numbers are sometimes used on the board for rapid interval drill. In going above 8, or below 1, dots or short lines may be used, therefore, above or below the numbers. For example:

8 $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ 8 or 1 $\overset{\cdot}{7}$ $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ 1. The first phrase of *My Country, 'Tis of Thee* would be represented thus:

1 1 2 $\overset{\cdot}{7}$ 1 2, 3 3 4 3 2 1, 2 1 $\overset{\cdot}{7}$ 1

There are a few supervisors of public school music who have demonstrated to their own satisfaction that the syllables are unnecessary, and even obstructive to good musical sight-reading. They base their teaching upon the ear and eye recognition of scale and tonic chord† with reliance upon tone and position solely, without the aid of name association. So far, the advocates of this plan of teaching are not numerous; but as grade teachers themselves become better equipped musically, it seems possible that the idea may spread and be successfully used.

In the meantime, the vast majority of schools are using the syllables with more or less success.

* The invention of syllables in connection with the singing of definite pitch, called **solmization**, is credited to Guido of Arezzo (1050 A.D.). The syllables were taken from the opening words of successive lines of an old Latin hymn to John the Baptist, each line beginning on a successively higher tone of the scale. (See Victor record 20897. Interesting historical details are printed in Chapter VI of "Music through the Ages" by Bauer and Peyser.

† See Note 24, later.

NOTE 21. SCALES: THE MATERIAL OF MUSICAL COMPOSITION

Music originates in melodies, in complete successions of tones, short though they may be.

C Major

A Minor (Natural or normal form)

A Minor (Harmonic form)

A Minor (Melodic form)

C Minor (Harmonic form)

Relative Minors

Do Re Mi Fa Sol La Ti Do

Do Re Me Fa Sol La Ti Do

Tonic Minor

After these have developed until there is a considerable body of musical material, which may be a process of many years and even centuries, some inquiring mind examines them to see how they are made. Any person may easily demonstrate, by classifying all the different tones in almost any well-known melody such as *Dixie*, *Joy to the World*, or *Old Folks at Home*, that the great variety in the songs of a nation is made by the manipulation of a small number of different tones. These tones arranged in regular series of ascending or descending pitch form a scale. The selection of tones used in folk music and in such songs as these mentioned is usually made quite without any conscious feeling for scale. The existence of this scale background is only brought to light when the music student begins his work. Few of us, for example, are aware that in singing *Auld Lang Syne*, we are using the Scotch pentatonic or five-toned scale (do, re, mi, sol, lah).^{*} Scales in one form or another have existed for thousands of years. Our modern scales are the result of a long process of musical development and are the material from which our music is made.

A scale is a succession of consecutive tones in certain orders of whole and half steps, generally embracing eight degrees. Our two forms of scales are the diatonic and chromatic.

The chromatic scale embracing thirteen tones in its eight degrees is formed entirely

^{*}That is to say, *Fa* and *Ti*, the fourth and seventh tones of the usual scale do not appear in the pentatonic scale.

of half steps and is seldom used except in ornate compositions to be performed by skilled artists.

The **diatonic** scale embracing eight degrees is formed of whole and half steps and may be major or minor.

The **major** scale has half steps between three and four and seven and eight, the other intervals being whole steps.

The **minor** scale (whose tones combine into music of mystery, sadness, or sombreness) employs not only whole and half steps, but also (in the harmonic form) an interval of a step and a half. There are three chief forms of the minor scale. (See accompanying illustration, page 50, and pgs. 52, and 333, 334.

There is considerable difference of opinion as to the best plan for teaching minor scales. Instrumentalists and theorists often object to the idea of using **six** as the foundation tone, insisting that a scale must start on **one**. So long as syllables are used in learning to sing at sight it is likely that singers will continue to feel **six** or **La** as the foundation tone of the relative minor scale. But if the true feeling for the minor mode is developed and if the pupil is led to feel that he is only studying the scales that he may be familiar with the material out of which music is made, it would seem that the main thing is accomplished. Whether we think

$$\begin{array}{ccccccc}
 1 & 2 & \flat 3 & 4 & 5 & \flat 6 & 7 \quad 8 \\
 & \underbrace{\hspace{1.5cm}} & & & \underbrace{\hspace{1.5cm}} & & \underbrace{\hspace{1.5cm}} \\
 & & & \text{or} & & & \\
 6 & 7 & 8 & 2 & 3 & 4 & \sharp 5 \quad 6 \\
 & & \underbrace{\hspace{1.5cm}} & & \underbrace{\hspace{1.5cm}} & & \underbrace{\hspace{1.5cm}}
 \end{array}$$

we can appreciate the beauty of the minor mode, and also sense chordal effects. To change the numbers and syllables in singing compositions in a relative minor key calling the key-tone one or **Do** is not impossible, but to many teachers it seems unnecessary. Moreover, the small number of singers who go far enough in music to need the other conception of the foundation tone of the minor can easily make the change.

To our modern ears (unless we have grown ultra-modern) scales to be satisfying, need to have a half step at the top. The tone, **Ti**, found in the major scale a half step below the tonic or **Do**, is called the **leading tone** because of its strong leading tendency toward the tonic.

As can be seen by a foregoing illustration the major scale has this satisfying half step ending at the upper end.

The **normal minor** scale is seen to end with a whole step; it lacks in the finality and satisfaction which the leading tone affords. (Also called **natural minor**.)

The **harmonic minor** scale has the desirable leading tone, but it has an awkward interval of three half steps, or a step and a half, between

the sixth and seventh tones. It is a scale, however, whose tones admit of good harmonic chordal foundation and is sometimes very effective in its rugged character.

The **melodic minor** scale has the smoothest, most melodic succession of tones, and is the only form which descends in a different order of tones from that in which it ascends. It takes on the normal form in descending. If the descending tones were like the ascending the effect of the upper part of the scale would be that of the major, and the minor effect would be largely destroyed.

The **tonic minor** is of course not a different form; its name refers to the place of beginning and not the arrangement of tones. It starts from the major key note and has a lowered third and sixth which give the harmonic form. The natural and the melodic minors also may be formed from this same starting tone.

In all scales it is the third tone from the foundation which determines the mode as major or minor. If the interval from the foundation to the third tone contains two whole steps the scale is major; if the interval contains a whole step and a half step, the scale is minor.

Scales may be formed from any pitch, but whatever the starting point may be, that pitch is the **tonic** or magnet tone, and gives the name of the scale, and establishes the key. The scale of C is the only one of the major scales in which the whole and half steps come correctly with the natural letter pitches.* In every other major scale it is necessary to raise or lower certain letter pitches to get the proper step and half step successions. In these adjustments a sharp (#) is used to indicate a raised pitch, and a flat (b) to indicate a lowered pitch. For example:

SCALE OF G								SCALE OF F							
															
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
g	a	b	c	d	e	f#	g	f	g	a	b	c	d	e	f

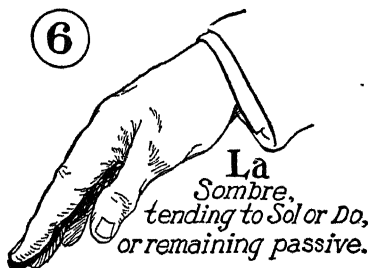
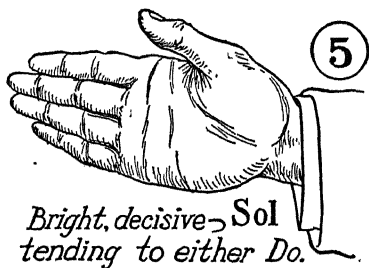
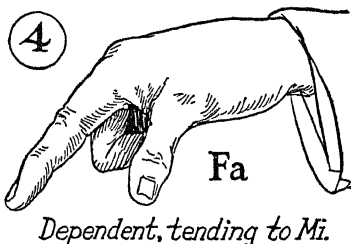
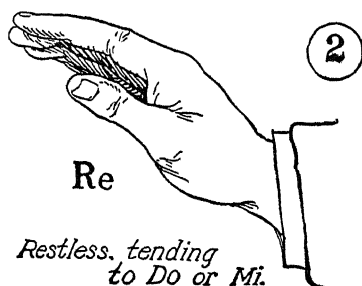
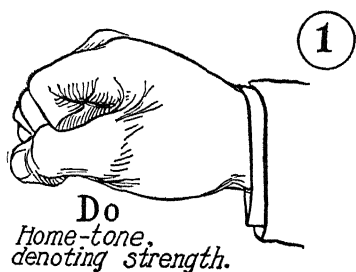
NOTE 22. TENDENCIES OR CHARACTERISTICS OF SCALE TONES.

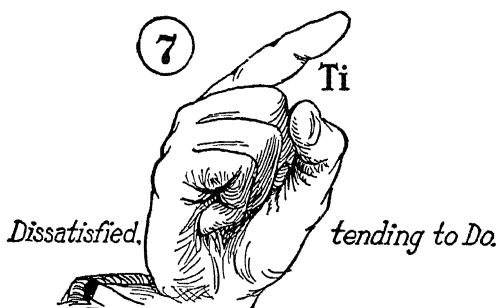
Besides the drawing quality of 1 or Do in the scale and the leading tendency of 7 or Ti, there is a characteristic tendency connected with every other scale tone. It is not to be understood that every time one

* This is very evident when the scale is played on the piano. The major scale starting on C uses only white keys. A scale which starts on any other pitch or notes uses some black keys. The black keys are represented on the staff as sharps or flats of the natural letter pitches.

of these tones is used, its resolving tendency is felt, but only when the tone comes at such a point that melodically and rhythmically its resolution is essential.

John Curwen, Calvin Cady, and some of the older teachers associate with the scale syllables certain hand-signs which will illustrate and emphasize the character and tendency of each tone in its key relationship. Some teachers use them for tonal dictation, avoiding the interruption of the speaking voice. Others use them merely as an aid in impressing the idea of scale tone-characteristics. The signs are as follows:





In many English schools phrases from vocal masterpieces are displayed permanently on the blackboard or charts to illustrate forcibly characteristic uses of the seven tones. The student of music will find it a stimulating exercise to collect his own set of illustrations.

TOPICS FOR DISCUSSION OF NOTES 19, 20, 21, AND 22

1. Piano teachers now generally begin the teaching and reading of the pitch names with middle C and gradually add to this the spaces and lines above and below it, thus involving both treble (G) and bass (F) staves from the very start. Do you consider this a wise procedure? How did you begin? What do you consider the superior way?

2. What are the advantages and disadvantages of the two following methods of learning the letter names (fixed pitches) of the staff lines and spaces; (1) by making a word or a collection of words with those letters, or (2) by fixing in the mind, through frequent use or drill, the letters without thinking of them as forming a word or sentence?

3. Drill yourself each day for a week or longer on the five following exercises, using exactly two, three, four, or five minutes (watch the second hand) for each exercise. Make a record of the number of times you complete the exercise within the given time and see how much you improve in a week or ten days.

a. Name adjacent lines and spaces, up and down, by saying the seven letters a b c d e f g forwards and backwards. (If you are ambitious and wish to increase your efficiency in using the dictionary, learn the entire alphabet backwards!)

b. Starting with middle C, name the consecutive lines up and down the treble and bass staves adding two leger lines above and below. (This will include twice as much material as is given in the diagram in Note 21.)

c. Do the same with the spaces, starting on D above middle C. 3 2

d. Exercises b and c call for progressions by thirds. Now start with middle C and go up and down by fourths; that is to say, start with a line, then go to the space above the next line; then from this space go to the line above the next space, etc. The progression will be C F B E A D and then down again.

e. Point to the notes in a four part hymn, reading each chord from the

bottom up, and naming bass, tenor, alto, and soprano notes of each chord before proceeding to the next chord. Call each note by line or space and also by pitch name. For instance, in *America, the Beautiful*, the notes of the first chord would be named as follows: second space, c, first added line, c; first line, e; second line, g.

4. Can you by using, one after the other on the same staff, the bass (F) and the treble (G) clefs, make the same line represent d and then b? How far apart would notes written after the two clefs, on this same line, be? — a sixth or an octave and a sixth?

5. How can you, using the treble staff, represent a note on the fifth line of the bass staff? How with the bass staff, represent a note in the first space of the treble staff? Do you think such practices ever occur in written music? Should they?

6. Why do you think there is so much discussion as to whether we shall, in the public schools, teach music reading by the use of Syllables, or Numbers, or Pitch Names? Which do you advocate? Whichever you use, what can you do to make them helpful and effective in your own reading? Would any duplication or adaptation for syllables of the drills described in question 3 above be desirable?

7. After you have played and analyzed, into formulas or patterns of half and whole steps, the scales described in Note 20, try to play, both by ear and by applying your patterns, all these scales beginning on different pitches.

8. The French composer, Debussy, frequently used the Whole Tone scale, which contained no half steps. Form one beginning on C and going up. How do you know when you have the complete scale? Does it contain as many tones as the other scales we have studied?

9. Examine the suggestions given at the close of Note 14 for the writing of original melodies. Would the knowledge you have gained from the study of Note 20 change your procedure or results in creating melodies? Could you do better now? If you are not growing in power, what is probably the reason?

10. The tonal tendencies discussed in Note 21 are strikingly evident usually only when a tone is repeated or prolonged. Try to find examples of the tonal characteristics which will provide effective illustrations for use along the lines suggested at the end of that Note. Why is the tone **Mi** so frequently used in *O Rest in the Lord*, by Mendelssohn, and in the opening theme of *Liebestraum* (Dream of Love) No. 3, by Liszt? Why is **Sol** so prominent in *La Marseillaise*? If you can find a copy of *Behold and See*, the tenor solo from Handel's *The Messiah*, try to account for the repeated use of **La** and **Ti**. Is **Do** used often in Handel's *Hallelujah Chorus*? Why?

11. Many popular ballads or love songs end on tones other than **Do**. What are they and why are they used?

12. In any Community Song Book such as the *New Brown Book* examine any twenty-five songs and tabulate the scale tones with which they begin. Before doing this, estimate how many times you think each of the seven tones of the major scale will appear in the tabulated list. Try to explain why you are right or wrong.

ADDITIONAL READINGS ON NOTES 19, 20, 21, AND 22

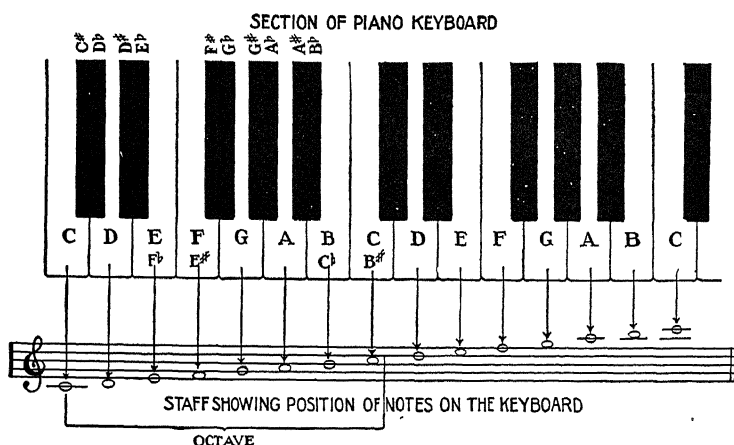
- Blancke and Speck, *A Gateway to Music*, p. 33, Ch. 3, 5 (P)
 Boyd and Earhart, *A First Book in Musical Theory* (P)
 Earhart, *Music to the Listening Ear*, pp. 38-42, 73-77 (A)
 Farnsworth, *Education Through Music*, pp. 63, 71 (G)
 Gehrkens, *Musical Notation and Terminology*, Ch. VII, VIII (P)
 Gehrkens, *Music in the Grade Schools*, pp. 126-135 (G)
 McKenzie, *Music in the Junior School*, Ch. II (G)
 Mursell, *Human Values in Music Education*, pp. 116, 190-193 (E)
 Mursell and Glenn, *The Psychology of School Music Teaching*, pp. 163-169 (G)
 Parkhurst, *The Anatomy of Music*, Ch. I, II, III (P)
 Smith and Krone, *Fundamentals of Musicianship*, Book I, Ch. 6. Book II, Ch. 1 (P)
 Spaeth, *The Common Sense of Music*, Appendix I and pp. 206-213 (A)
 Taylor, *Melodic Method in School Music*, pp. 99-102, 133-139, Ch. 9 (G)

NOTE 23. KEYS AND SIGNATURES.

A little observation and reflection will disclose that all songs, indeed all compositions that are not radically modern, have a central or magnet-tone, called the key-tone, about which the melody moves until it finally returns to it. When this tone is reached at the end of the piece we have a satisfied feeling of an expectation pleasantly fulfilled. Before beginning to sing a familiar song or to read a new one from the book, a feeling for this key-tone must be set up in some way, such as singing or sounding the single tone, **Do**, or playing the Tonic or **Do** chord in which this key-tone predominates. Music like everything else has to be made out of some sort of material. Tone, the material of music, has been organized into scales. Each scale has a definite starting tone, numbered one, and an ending tone of the same number, or its octave, which is a repetition of the starting tone at a higher or lower pitch. This key-tone, when considered in its harmonic relations, is called the Tonic. Any tone may be used as a key-tone. When the pitch of this tone is determined and named by the appropriate one of the seven letters found on the staff (with a sharp or a flat added when that is necessary for proper identification) the piece of music which has that tone as its central tone is said to be in that key.

By key is meant the manifold groupings of the scale tones around the commanding tone known as the tonic. (It is in this key feeling or tonality that modern music differs from early composition.) The sharps and flats used to build scales and keys at various pitches are grouped at the beginning of the staff, and form the key signature. It is well to commit the various key signatures to memory. This is not

done as a bit of mental gymnastics, but because it is a useful and necessary part of the equipment by which one may successfully handle music reading and writing. Large pianos have eight octaves.



Note. Inside the front cover of this book, an enlarged staff is presented which is intended for use by the student in doing some of the same things which small children may do with such charts at their seats in the schoolroom. The forming of the various melodic types in all keys is valuable practice, and is readily done by the use of pennies or buttons or some such object used on the staff as note heads.

Inside the back cover is found a piano keyboard chart in actual size intended to be used in connection with the study of scales, intervals, chords, and other related subjects involving keyboard knowledge and piano fingering.

Table for Natural Keys

No sharps or flats

Key of C Major

A Minor

Table for Sharp Keys

1 sharp F

Key of G Major

E Minor

2 sharps F C

" D "

B "

3 sharps F C G

" A "

F# "

4 sharps F C G D

" E "

C# "

5 sharps F C G D A

" B "

G# "

6 sharps F C G D A E

" F# "

D# "

7 sharps F C G D A E B

" C# "

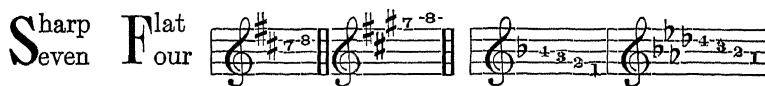
A# "

* From any key to its nearest neighbor is a tonal half-step.

Table for Flat Keys

		Key of F	Major	D Minor
1 flat	B	"	B \flat	G "
2 flats	B E	"	E \flat	C "
3 flats	B E A	"	A \flat	F "
4 flats	B E A D	"	D \flat	B \flat "
5 flats	B E A D G	"	G \flat	E \flat "
6 flats	B E A D G C	"	C \flat	A \flat "
7 flats	B E A D G C F	"		

The place of the key note is easily determined by calling the last sharp in the signature seven, or the last flat four, and counting up to 8, with sharp keys, and down to 1, with flats. This procedure may be pictured graphically thus:



The pitch of the 8 or 1, the tonic, gives the name of the key. For example: If the tonic is E, the key is E major (or E Minor). If it is B, the key is B major (or B Minor).

The minor key is recognized by its more somber tone color, and through the presence, in the relative minor, of the La Do Mi La chord-feeling, with sharp five (Si) as the Leading Tone; in the tonic minor through the Do Me Sol Do chord-feeling, with Ti as the Leading Tone. (Note the lowered Mi.)

The Chromatic Pitch-pipe

The chromatic pitch-pipe most commonly used is arranged to give the following pitches: e (first line treble staff) f g a \flat a b \flat c d \flat d e \flat , omitting g \flat and b. The natural pitches are obtained by blowing into the instrument, the flatted ones by inhaling. Since there are no sharped pitches and not all of the flatted ones shown, it is necessary when these are needed, to sound the enharmonic intervals. For instance, to get the pitch of g \sharp one would sound a \flat ; or to get f \sharp one would sound e. The singing of a class can be very accurately tested in this way.

NOTE 24. MELODIC* VOCABULARY AND INTERVALS.

Music is not made of isolated tones, but of related tone groups. It is in connection with these that we find the syllables most helpful. The reading of music is largely dependent upon the mastery of a definite and reliable sense of tonal intervals. Such mastery comes through the right sort of drill in hearing and producing intervals, measured by those fundamental series of tones known as the scales. Reading is also dependent upon the quick recognition of typical groups of notes forming **phonograms** which are constantly found in music. It has been demonstrated that the related groups are easier to comprehend than the isolated unit. Both interval and melodic type drill should establish two facts: (1) The fixed relationship of intervals in the key, and (2) the possibility of having the key tone at any pitch.

With reference to methods of teaching of music in the schools, supervisors may be grouped into three classes: (1) the scale method advocates; (2) the song method advocates; (3) those who combine the two methods. Each of these will be discussed later, but it may be said here that with all three groups it is customary to use the syllables in beginning the drill work, but to drop them as soon as skill in the use of tones is acquired. (See Notes 44 and 45).

A tonal interval is the difference in pitch between two tones. These intervals are heard. A staff interval is the distance between two notes. These intervals are seen.

An interval is produced by sounding the two tones either simultaneously or successively. It is named by reference to the way it would be written on the staff, that is, by the number of degrees it involves. The interval e-f, for instance, involves one line and one space (two degrees), hence it is a second. These names of intervals are therefore dependent on their staff position.

Table of Intervals†

							
Prime	Second	Third	Fourth	Fifth	Sixth	Seventh	Octave

* The terms "melodic" here, and "phonograms" below, might well be replaced by the term "pitch types," because melody implies both tone and rhythm and we are here discussing tone only. There is, however, so much danger of isolating drill on tonal patterns from rhythmic variety, that we retain the reference to melody. Therefore, in all the examples or exercises which follow, although all tones are represented as having pitch only, through omitting note values, the student should constantly consider the patterns as little melodies by assigning them note values, which are to be varied frequently.

† In using a staff with no clef or sharps or flats, the tonic may be placed wherever desired.

The tonic chord in its various arrangements is prominent in all music. Following are the tonic chord or Do Mi Sol types. (Minor: La Do Mi or Do Me Sol.)

Tonic chord types (in the key of F, major or minor)



For major effects the first space may be called Do; for minor effects call it La, or call it Do and use flat three (Me) throughout. These types need to be recognized in any key. This resolves itself into two problems: (1) the tonic on a line, and (2) the tonic in a space.

Other melodic or pitch types frequently found are as follows: (Each type may be used in sequence; number 1 below, for instance, Do Re Do | Re Mi Re | etc.)

Frequently used types



SUMMARY OF THE PITCH TYPES IN THE MUSIC VOCABULARY

For still further clarification of this important matter of tonal or pitch groups we present a summary of those most frequently found in music:

1. Tonic chord types made up of different arrangements of Do Mi Sol as follows: (Sing these.)



2. Dominant chord patterns made up of different arrangements of Sol Ti Re:



3. Subdominant chord patterns made up of different arrangements of Fa La Do:



4. Scale types made up of any three or more tones going up or down without skips:



5. Neighboring tone types going up or down one degree and returning:



6. Overlapping third types using line, line, space, space:



7. Cadence types which bring an ending by leading to the magnet tone Do:



Larger intervals and those chromatically altered are easily added when the above types are mastered.

An **enharmonic interval** is one in which there is difference in name and appearance but not in tone. (For example, from A \flat to G \sharp .)

Enharmonic Intervals



Which of the two forms of notation a composer shall use is dependent upon the harmony underlying his musical thought. While A \flat and G \sharp

sound alike and are played by the same key on the piano, yet they must be used in accordance with the harmonic construction employed. As it would be poor English to write "We sailed the see," so it might be quite wrong to use G# instead of A \flat though they sound the same.

TOPICS FOR DISCUSSION OF NOTES 23 AND 24

1. Does the presentation of the material in these two Notes seem to you to have departed from the ideas advanced in Note 15, especially in the fourth and final paragraphs of that Note?

2. One of the leading music educators of this country, whose books for children have been widely used, is reported to have said that he regretted having introduced the use of sequentials in his books. Most teachers had misused them and had thus frequently hindered children from growing in the love of music and in power to read it. Can you explain how this might have happened?

3. Can you also suggest how it might have been avoided? Could you, for instance, defend as sound educational procedure the following exercises?

Sing each type arranged in sequentials as follows: (Sound the pitch for first line e.)

Do Re Do, Re Mi Re, Mi Fa Mi, Fa Sol Fa, Sol La Sol, La Ti La, Ti Do Ti, Do.

Then down from high Do as follows:

Do Ti Do, Ti La Ti, etc. These are neighboring tone sequentials.

Do the same with the scale type.

Do Re Mi, Re Mi Fa, Mi Fa Sol, etc. upwards, ending:

Ti Do Re, Do.

Do Ti La, Ti La Sol, La Sol Fa, etc. downwards, ending:

Re Do Ti, Do.

Do the same with the overlapping thirds type.

Do Mi Re Fa, Re Fa Mi Sol, Mi Sol Fa La, Fa La Sol Ti, Sol Ti La Do, La Do Ti Re, Do.

Do La Ti Sol, Ti Sol La Fa, etc. downwards.

4. If your answer to the second query in Question 4 is Yes, can you reconcile it with the material referred to in Question 1, above? If your answer is No, can you suggest needed changes in the exercises?

5. What significance for the exercises in Question 3 have the following words which are used to characterize processes which lead to effective learning: meaningful, purposive, vital?

6. Using the plan and material suggested in Question 12 of the preceding discussion and study group, list the number of times you find examples of the tonal or pitch patterns presented in Question 3, both as single patterns and as sequentials.

7. From these same songs make a list of five other tonal patterns which you think you ought to drill upon, and indicate what progress you make in mastering them.

8. Make a practice of establishing the pitch of a song by means of your pitch

pipe. Since many pitch pipes do not have all the twelve tones of the chromatic scale, and since, even if they do, some of the tones may not always respond to your blowing, it is wise to practice getting desired pitches from any tone other than the one which you desire. Many teachers use a pitch pipe or a tuning fork with but a single pitch, A or C. How would you from a single tone get the proper pitch for various keys, such as F, B \flat , E, A \flat , D \flat , C \sharp , etc.?

ADDITIONAL READINGS ON NOTES 23 AND 24

Blancke and Speck, *A Gateway to Music*, Ch. 4 (P)
 Earhart, *Music to the Listening Ear*, Ch. 5 (A)
 Gehrken, *Music in the Grade School*, Ch. VI (G)
 Gehrken, *Music Notation and Terminology*, Ch. XVII (P)
 Jones, *Theory of Music*, Ch. V, VI, VIII, IX, X (P)
 Moore, *Listening to Music*, Ch. 5, 8 (A)
 Smith and Krone, *Fundamentals of Musicianship*, Book I, Ch. 5, 6 (P)
 Spaeth, *The Art of Enjoying Music*, Ch. 5, 6, Appendix II (A)
 Spaeth, *The Common Sense of Music*, Ch. I, VII (A)
 Wedge, *The Gist of Music*, pp. 14–21 (P)
 West, *Signposts to Music*, Ch. II (P)

NOTE 25. CHROMATICS AND ACCIDENTALS FOR MELODIC USE AND FOR MODULATION.

We have noticed in our songs that occasionally a sharp, (\sharp), a flat, (\flat), or a natural, (\natural), has been used in the midst of the composition. The composers evidently felt that their music would be more expressive, beautiful, or interesting by using these additional tones. These tones added to the regular scale material to give additional color are called **chromatics**. The signs used, (\sharp , \flat , \natural) are called **accidentals**. They are not hard to understand, and often they are so fitting and inevitable that they are easier to sing than the regular scale tones would be.

These chromatic tones are not a part of the regular scale but may be introduced at those points of the scale where there are whole steps. It is possible for instance to bring in a tone **between** Do and Re, and that tone may be written as $\sharp 1$ or $\flat 2$, which are in reality the same, being played on the piano by striking the same key. (Consult keyboard under Note 23.) Whether the tone shall be expressed by sharpening or flattening depends upon the harmony underlying the composition. It is very important not to confuse these scale names ($\sharp 1$, $\flat 2$, etc.) with key signatures. $\sharp 1$ (Di) does not have any reference to the key of G, which has one sharp.

Chromatics have syllable names derived from the regular scale syllables. The syllable for sharp one ($\sharp 1$) is obtained by changing the syllable Do to Di; sharp two by changing Re to Ri, etc. The rule for

forming sharp chromatics is as follows: Retain the consonant of the regular scale syllable and change the vowel to i (pronounced ee).

The rule for forming the flat chromatic syllables is as follows: Retain the consonant of the regular scale syllable and change the vowel to e (pronounced ā). There is one variation to this rule in the case of flat two (b2) where the regular scale syllable for two (2) is Re; here the chromatic syllable becomes Ra (pronounced Rah).

Table of Sharp Chromatic Syllables

There is no #7

#6 — Li

#5 — Si

#4 — Fi

No #3

#2 — Ri

#1 — Di

Flat Chromatic Syllables

There is no b8

b7 — Te

b6 — Le

b5 — Se

No b4

b3 — Me

b2 — Ra

These chromatic tones may be used merely for melodic purposes in the existing key or they may be used as a means for modulating or passing into other keys for a short time, followed usually by a return, shortly, to the original key. The signs or accidentals used to indicate these chromatics are as follows:

The sharp (#) which raises the pitch of an open degree. (See ex. 1 below.)

The double sharp (x) which raises the pitch of a sharped degree. (See ex. 2 below.)

The natural (n) which raises the pitch of a flatted degree. (See ex. 3 below.)

The flat (b) which lowers the pitch of an open degree. (See ex. 4 below.)

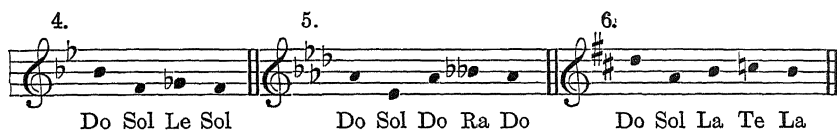
The double flat (bb) which lowers the pitch of a flatted degree. (See ex. 5 below.)

The natural (n) which lowers the pitch of a sharped degree. (See ex. 6 below.)

All of these signs are effective only in the measure in which they occur.

1. 2. 3.

Mi Ri Mi Do Ti Li Ti Do Sol Fi Sol



The use of the natural requires some clear thinking. The natural always acts either as a sharp or as a flat, sometimes one, sometimes the other. This is true because it is a cancel mark used to remove some sharp or flat that has previously been used in the music. In example three, above, the natural cancels the flat in the signature, so that the note which is flatted by the key signature and thus made Fa becomes Fi which is a half step higher. Thus the natural acts as a sharp. In example six above, the natural cancels the sharp in the signature, so that the note which was Ti becomes Te, which is a half step lower. Thus this natural acts as a flat. Whenever a natural is used it is cancelling some sharp or flat which is either in the signature or which has been introduced as an accidental in the midst of a measure.

Sometimes these accidentals produce tones which establish a new tonality and thus change the key, at least temporarily. When this happens the music is said to modulate. Sometimes the new key-feeling lasts only for a moment, and sometimes for several phrases. However, for the sake of unity in the composition, there is almost always a return to the original key. There are two very important chromatics used in modulations, Fi and Te; important because they are used so much more often than any others. Fi leads to the key of the dominant; Te, to the key of the sub-dominant. If, for instance, the composer is writing in the key of G and uses sharp 4 or Fi to modulate, he will progress to the key of the dominant of G, namely to D. If he is in the key of F and uses flat 7 or Te to modulate, he will progress to the key of the sub-dominant of F, or Bb. Modulation is a very beautiful and effective musical device when handled skillfully.

MATERIAL FOR DISCUSSION OF NOTE 25

1. The fact that in the major scale there are both whole and half steps between adjacent tones means that we already have, in that scale, intervals which parallel the chromatic intervals we have just been studying. Do Ti Do, for instance, parallels Mi Ri Mi and Sol Fi Sol and every combination from a tone to the tone that is a half step below it; Mi Fa Mi parallels La Te La and every combination of a tone and the tone a half step above it. If you found the sequential drills described in question 3 page (86) helpful you can easily devise similar drills with chromatics. Use your ingenuity to strengthen your weaknesses. If, for instance, it helps you to sing Mi Si La by thinking Sol Ti Do, use that procedure. Likewise think of Mi Te La as Ti Fa Mi, etc.

2. Make a list of the chromatics found in the following songs, tabulating them as to frequency of appearance: *Massa's in the Cold Ground* (note the tenor part) No. 18 in the *Brown Twice 55 Community Song Book*; *My Old Kentucky Home* (alto), No. 22; *All Through the Night*, No. 24; *Flow Gently, Sweet Afton*, No. 27; *Believe Me, If All Those Endearing Young Charms*, No. 28; *Love's Old Sweet Song*, No. 29; *Annie Laurie*, No. 30; *Stars of the Summer Night*, No. 33; *Good Night, Ladies*, No. 37; *Rocked in the Cradle of the Deep*, No. 40. Which chromatics appear most frequently? Which only very seldom?

3. What other word in English is probably derived from the same source as the word chromatic? What does it mean? Play *Sweet and Low* (No. 25 in the *Brown Book*) without using any chromatics. What is the effect?

4. Can you sing each of the four parts in *Sweet and Low* with syllable names and explain the purpose of each chromatic?

5. Select for similar treatment one or two other songs involving several chromatics, such as *Love's Old Sweet Song*, No. 29; *Aloha Oe*, No. 32; *Levee Song*, No. 54; *Welcome Sweet Spring Time*, No. 79; and, if you want two very difficult ones, *Calm as the Night*, No. 154 and *Pilgrims' Chorus*, No. 91.

ADDITIONAL READINGS ON NOTE 25

Blancke and Speck, *A Gateway to Music*, Ch. 3 (P)

Earhart, *Music to the Listening Ear*, Ch. 10 (A)

Gehrken, *Music Notation and Terminology*, Ch. 6 (P)

Giddings, *Grade School Music Teaching*, pp. 151-156 (G)

Jones, *Theory of Music*, Ch. VIII (P)

Smith and Krone, *Fundamentals of Musicianship*, Book I, Ch. 7 (P)

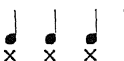
Taylor, *Melodic Method in School Music*, pp. 117-123 (G)

Wedge, *The Gist of Music*, pp. 16-18 (P)


NOTE 26. RHYTHMIC PATTERNS OR TYPES IN THE MUSIC VOCABULARY.

We have already noticed the beautiful effects composers create by their use of tones of varying length. These arrangements of long and short tones form rhythmic patterns or types, many of which occur repeatedly in music. Familiarity with the swing or movement of these types as they fit in with the underlying beats of the measure is of great help in singing, playing, listening, reading, and writing music. All rhythmic patterns are grasped more quickly and surely when thought of in comparison with a measuring standard of one pulse or beat. For this standard unit, an eighth, a quarter, a half, or in fact any kind of a note, may be selected; but in written music the quarter note is most often used as the one-beat note. Therefore we start our study by considering patterns which are written with the number four as the lower part of the metre or measure signature. The lower number indicates

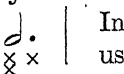
the kind of note which is needed for a full beat, while the upper number tells how many beats there are in a complete measure. In *America** for example, the metre signature is $\frac{3}{4}$, showing that there are three beats in a complete measure, and that for each full beat a quarter note or its equivalent is needed. The following rhythmic patterns are found in *America*:

$\frac{3}{4}$  | (The x may be used in our preliminary study to in-


dicating a beat, although it is not used in printed music.) In this measure pattern there are three notes of equal value, each having the length of a full beat. This pattern occurs five times in *America*, namely in measures 1, 3, 5, 7, and 9.

$\frac{3}{4}$  | In this full measure there are again three beats and

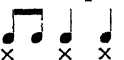
three notes but the first note fills one beat and, as indicated by the dot (.), half of the next beat. This dotted quarter note, in other words, has the time of a beat and a half. The second note is an eighth note which here fills the time of half a beat. The third note is a quarter note, thus filling a full beat. This measure pattern occurs five times in *America*, namely in measures 2, 4, 8, 10, and 12.

$\frac{3}{4}$  | In this full measure there are three beats all of them being

used by one note, a dotted half. The half note alone calls for two beats, but the dot which follows it adds half the value of the note, thus adding one to two, totalling three beats. This measure pattern occurs in measures 6 and 14.

$\frac{3}{4}$  | In this full measure of three beats there are five

notes. The first note, a quarter, fills the first beat; the two eighths which follow fill the second beat; and the next two eighths fill the third beat. This pattern occurs only once in *America*, namely in measure 11.

$\frac{3}{4}$  | In this full measure of three beats there are four






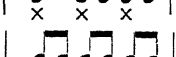


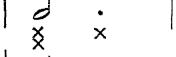
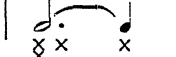

notes. The first two eighth notes fill the first beat and the succeeding quarters fill respectively the second and third beats. This pattern occurs only once in *America*, namely in measure 13.

We have by analysis discovered that *America* in its fourteen measures makes use of five rhythmic patterns. These patterns occur in many other songs which are written with a $\frac{3}{4}$ measure or meter signature. The student is recommended to study other songs, to note the recurrence of these patterns (see *Come, Thou Almighty King*, 74) and to

* No. 1 in the Brown Book. Consult, when reading the analysis which follows.

formulate other patterns which occur. In a short time he will have gathered practically all that occur in songs commonly sung.*

We may now tabulate and group the above $\frac{3}{4}$ patterns and others which analysis will reveal when the material in the *Twice 55 Plus Community Songs, the New Brown Book* is studied. The songs used for analysis here are *America* (1); *Come, My Soul, Thou Must Be Waking* (171); *Flow Gently, Sweet Afton* (27); *The Climate* (50); and *I Need Thee Every Hour* (72). The number printed after the pattern indicates a song in that book in which the pattern is found. These patterns are of course found in many other songs also.

- | | | |
|----|---|--|
| a. |  | (1) One note to one beat |
| b. |  | (171) One note to one beat and one rest to one beat |
| c. |  | (171) One note to one beat and two equal notes to one beat |
| d. |  | (1) One note to one beat and two equal notes to one beat |
| e. |  | (1) One note to one beat and two equal notes to one beat |
| f. |  | (27) Two equal notes to one beat |
| g. |  | (27) One note to two beats and one note to one beat |
| h. |  | (1) One note to three beats |
| i. |  | (50) One note to four beats |
| j. |  | (1) One note to a beat and a half, and one note to a half beat, or, possibly more helpfully stated, two unequal notes to two beats. Also one note to one beat. |
| k. |  | (72) One note to a beat and a half, one note to a half beat (or two unequal notes to two beats) and two equal notes to one beat. |

More unusual forms involving two unequal notes to one beat, will be found in *Star-Spangled Banner* (3); *In Old Madrid* (107); *Largo* (90); *Pilgrims' Chorus* (91); *Sweet Genevieve* (110); *Flowing River* (114); and *May Song* (175).

The surest way to obtain command of these patterns is to practice

* A helpful and inexpensive collection is *Twice 55 Plus Community Songs, the New Brown Book*, published by C. C. Birchard and Co., Boston, Mass. 1929.

them first in connection with familiar songs and then with unfamiliar music, both vocal and instrumental. Be very particular about the spacing of the beats (indicated in our examples by the crosses, $\times \times \times$). Make yourself feel the regular pulsation of the three beats throughout.

Similar analysis, formulation, and practice should be used with $\frac{2}{4}$ measure patterns in such songs as *Scotland's Burning* (15); *Gaily the Troubadour* (43); *Welcome, Sweet Springtime* (79); *Songs My Mother Taught Me* (127); *Reuben and Rachel* (51); *Yankee Doodle* (95); *Row Your Boat* (6); *Our Boys Will Shine Tonight* (57); *Dixie* (62); *My Sunshine* (87); and others.

For $\frac{4}{4}$ use *Onward Christian Soldiers* (68); *Massa's in the Cold Ground* (18); *O Come, All Ye Faithful* (65); *America, the Beautiful* (5); *Columbia, the Gem of the Ocean* (4); *March On* (13); etc.

For $\frac{6}{8}$ slow, six beats to the measure, *Drink to Me Only* (35); *Silent Night* (77); *Sweet and Low* (25); *Silent Now the Drowsy Bird* (93); *The Loreley* (103); etc.

For $\frac{6}{8}$ fast, two beats to the measure, *Three Blind Mice* (69); *Marche Lorraine* (86); *Merrily, Merrily* (63); *For He's a Jolly Good Fellow* (61); *Sailing* (146); *Dogie Song* (143); *A Merry Life* (64); *When Johnny Comes Marching Home* (9); etc.

Other, rarer, meter signatures and patterns may also be worked out by the principles already exemplified. Examples are $\frac{12}{8}$, *Soldiers' Chorus* (80) which consists of four beats each including three eighth notes; $\frac{4}{8}$, *In the Time of Roses* (117) which is sung so slowly that an eighth note fills one beat; $\frac{4}{4}$ or $\frac{2}{2}$, *See, the Conquering Hero* (129) and *To Shorten Winter's Sadness* (157) in which there are two beats to a measure, a half note filling one beat; $\frac{6}{4}$, *Calm as the Night* (154) in which there are six beats, a quarter note filling one.

TOPICS FOR DISCUSSION OF NOTE 26

1. Do you find pleasure in rhythmic patterns without melodic elements? Under what conditions?

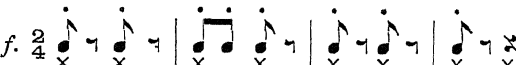

2. Are there musical instruments which produce rhythmic patterns only? Name a few and indicate whether they rank high or low compared to melodic and harmonic instruments.

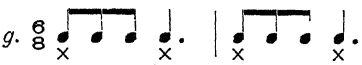
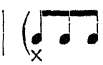
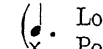
3. In dance music which you approve what would be the relative proportions of the rhythmic, melodic, harmonic, and tone-color elements?


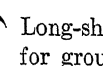
4. What changes in proportions would you make for hymn singing? for "dinner music"? for Sunday school singing? for singing in the kindergarten? for a junior high school? for an a cappella choir? etc.

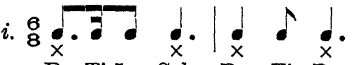

5. Do you think analyzing and classifying the different kinds of measure or meter patterns in songs is sufficient to enable you to sing and write them easily

e. $\frac{3}{4}$   Two unequal notes
to two beats.)
Point steadily to the cross-
es and fit the notes in with
the beats.

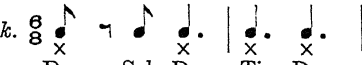
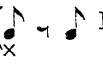
f. $\frac{2}{4}$   Staccato — Equal
note and rest to
one beat.) Beat steadily
and snip off the tone.

g. $\frac{6}{8}$   Even triplet group.)
 Long triplet group.)
Point only once for it.

h. $\frac{6}{8}$   Long-short triplet group.) Point once
for group as cross indicates.

i. $\frac{6}{8}$   Uneven triplet group.)

j. $\frac{6}{8}$   Staccato triplet group.) Point
steadily and snip off the tone.

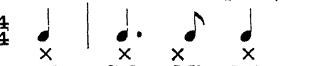
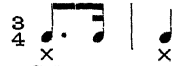
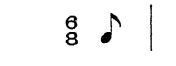
k. $\frac{6}{8}$   Interrupted triplet group.)

Do all of these in monotone with the syllable Ta, as well as singing them as the scale syllables indicate. Drill yourself on them faithfully. Try to write song words.

Sing the scale up and down in the various rhythmic types. In other words, combine the melodic and rhythmic patterns of Notes 24 and 26.

The foundation for mastery of all the rhythmic types is the ability to beat steadily the two, three, or four beats in the measure.

Watch all pieces of music that begin with an indirect attack, that is, where the first measure is incomplete, as:

$\frac{4}{4}$  $\frac{3}{4}$  $\frac{6}{8}$ 

In such cases the last measure will be incomplete too, to balance or complete the first.

Six-eight measure is harder to sing **only** because it is generally intended by the composer to move rapidly, and it is difficult for beginners to read fast enough to get the proper feel of the music. Be sure to get the swing of two beats in

the measure with the little counts fitted in, as: $\left| \begin{array}{cccccc} 1 & 2 & 3 & 4 & 5 & 6 \\ \times & & & \times & & \end{array} \right|$

8. Why does depending upon solely the mathematical relations of notes frequently prove to be of little value in reading music? Is it important to be able to tap the beats of the measure steadily under the notes?

9. Can we expect to become independent in using these types if we rely on class work only?

10. Have you been able to devise any original methods of drilling yourself in music reading?

ADDITIONAL READINGS ON NOTE 26

Blancke and Speck, *A Gateway to Music*, Ch. 2 (P)

Earhart, *Music to the Listening Ear*, Ch. 4 (A)

Gehrken, *Fundamentals of Music*, Ch. 2 (P)

Gehrken, *Music in the Grade School*, Ch. X (G)

Moore, *Listening to Music*, Ch. 4 (A)

Smith and Krone, *Fundamentals of Musicianship*, Book II, Ch. 2. (P)

Spaeth, *The Art of Enjoying Music*, Ch. 1, 2, 3, 4 (A)

Spaeth, *The Common Sense of Music*, Ch. VI (A)

Taylor, *Melodic Method in School Music*, pp. 122-125 (G)

West, *Signposts to Music*, Ch. III (P)

NOTE 27. FORM IN MUSIC

We have been considering the rhythmic and tonal elements which combine to make music. We need now to consider the means by which these are united into a whole which helps the composer embody his message and which can be grasped by the hearer. Events or ideas which come to us through the ear have to be held in the memory if they are to be related and formed into a whole. Many parts of a building may be seen in one instant, but only one part of a musical composition — and that a very small part — may be heard in that time. With the eye we see in a single glance a house, a car, or a person, as a complete whole. A piece of music must be heard from beginning to end and must be remembered if we are to have a conception of it as a unified whole. Unity in space, in other words, is more easily grasped than unity in time. In the former, in fact, we usually first grasp objects as wholes and then notice the parts, while in the latter we must piece together the parts before we obtain a conception of the whole.

Getting a conception of an art product as a whole — whether it be a story, a poem, a painting, a statuary group, a garden, the plan of a city — is important if we wish to appreciate what the creative artist was striving to produce. The study or endeavor to grasp art objects as wholes is called the study of form, or structure, or arrangement.

arrangement of parts, of such lengths that each might be considered almost as a separate tune. The song, *Music in the Air*, for instance, consists of two little tunes, each of which is repeated (the one, exactly; the other, almost exactly, the difference being a slight change at the end). If we represent the first tune by the letter A and the second by B, the form scheme may be designated as A A' B B'. (The index mark following a letter indicates that there is a slight change in the repetition; e.g., B is the original and B prime (written B') is the repetition with a slight change). Each of these letters designates, in this song, musical material which fills four measures. *Flow Gently, Sweet Afton* is A A' B A''. (A second is changed even more than A prime). In this song eight measures are included in the material represented by each letter. *Old Folks at Home* is A A' B A'. Each letter includes four measures. Moreover since the first eight measures are repeated by the composer the form strictly should be represented as A A' A' B A'. *To a Wild Rose* is A A' B A and a coda which contains references to both B and A. The A section is eight measures each time; the B section is twelve; and the coda is fourteen. These four pieces would be summarized as being in the song forms respectively designated as two parts (using two different musical ideas); three part (two different ideas but the first of them repeated again after both ideas have been heard); three part; and three part with coda. Other arrangements involving more parts are designated as five part, such as A B A C A in which any one of the parts may be repeated immediately without changing the designation; rondo, in which the initial theme A may appear as in the five part form or in an extended form such as A B A C A B A D A. Listening to compositions with a view to discovering how the composer has analyzed his themes will provide much pleasure and will disclose many ingenious groupings. The commonest form, however, is that which presents one theme, then another, and then repeats the first. This general idea of repetition after a contrast, which is the essence of three part form, is the foundation of the sonata form which occurs in sonatas for solo instruments and in symphonies for many instruments. For a more complete presentation of the subject of musical form the student is referred to the texts listed with the material for discussion of this note.

NOTE 28. THE RELATION TO FORM IN MUSIC OF TONAL TENDENCIES, ESPECIALLY IN CADENCES OF PHRASES.

As has been pointed out above we cannot grasp the wholeness or unity of music in the same manner that we grasp the wholeness or unity of objects which we see. We must hear it little by little, or read it

page by page. For this reason we have to learn to take in music in small portions and to retain these parts in memory as the music progresses. The most easily grasped unit of musical form is the phrase. A musical phrase is the natural grouping of tones into a musical idea. We can tell the end of a phrase by the last two or three tones, which form a sort of close or cadence. A cadence may indicate an incomplete thought needing other phrases to follow, or a cadence may indicate a completed musical thought, after which if the music continues it must begin anew. Complete cadences close on the key-tone with a strong feeling of finality. Incomplete cadences usually end on active tones, while complete cadences almost always end on repose tones. As will be recalled from our discussion of hand signs (Note 22) the active tones of the scale are:

Re, tending to Mi or Do

Fa, tending to Mi

Sol, tending to either Do

La, tending to Sol, Mi or Do

Ti, tending to Do

The repose tones are Do and Mi, and La in the minor.

Tones are combined into groups of various lengths and structure and it is with these groups that form in music is concerned. For our present use we may present musical form in the following general summary.

figure	=	The smallest characteristic group of tones:
figure	figure	= motive. A tone group that may be identified with a certain composition.
motive	motive	= phrase. A musical thought (not complete).
phrase	phrase	= section. A complete thought.
section	section	= period. A developed thought.

Good sight-reading and intelligent musical understanding are dependent upon realization of these structural aspects of music. A helpful comparison may be made between music and language, but as is natural between any two arts the comparisons are suggestive rather than exact.

Note — Letter

Figure — Word

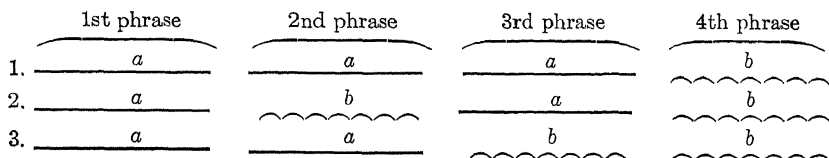
Motive — Phrase

Phrase — Clause

Section — Sentence

Period — Paragraph

Since we can hear only a small portion of a piece of music as a unit, and are apt to forget it as the musical thoughts of a composition develop, composers often repeat phrases so that these may fix themselves in our memory. We all enjoy such repetition if it is artistically done, and if desirable variety is introduced by the other phrases. As typical of plans which may be used, we present the three diagrams below, the contrasting phrases being indicated by the waving lines.



Which of the three forms would probably seem monotonous? Three statements of the same idea without contrast are usually less pleasing than two, with the third introduced after contrasting material. On the other hand, if there were no repetitions in music there would be a lack of unity and coherence, because the mind would tire at hearing new material constantly. Composers, then, maintain unity by including some variety. But there are apparently endless combinations of same and different material, because the repetition may not be exact, and the contrast may differ greatly or only slightly. The following examples embody (a) exact repetition; (b) almost exact repetition as in a sequence (recall our discussion of sequentials in Note 24); and (c) partial repetition as in an elaboration.

a. 

b. 

c. 

Without making a detailed study of these form types, we may summarize them as follows. (For further reading see Grove's Dictionary of Music.)

A. Vocal Forms.

	<div> <div> Folk Song Art Song </div> <div> </div> </div>	See note 9.
Song	<div> <div>Ballad — A story told through several like verses.</div> <div>Recitative — A declamatory, intoned passage.</div> <div>Aria — A sustained melody following a recitative.</div> </div>	(Last two forms used in oratorio and opera.)
Chorus	<div> <div>Round — See note 30.</div> <div>Glee — For three or more voices without accompaniment.</div> <div>Madrigal — A part song of pastoral nature.</div> <div>Anthem — A part song with sacred text.</div> </div>	
Mass	A ritual for the Roman Catholic Service, having many divisions as follows: — Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.	
Cantata	A setting for a sustained thought, by means of solo and choruses.	
Oratorio	A more pretentious work than a cantata having sacred text, usually dramatic in character.	
Opera	A combination of story, music, and action, staged and costumed. Grand opera has no speaking parts, while light opera generally has.	
Ensembles	Duets, trios, quartets, quintets, sextets, semi-choruses, etc., employing groups of two, three, four, five, six, eight, twelve or more individuals respectively.	

B. Instrumental forms.

Short compositions	{	Nocturne — Night song.	{	
		Etude — A study.		
		Berceuse — A lullaby.		
		Impromptu — An improvisation.		
		Barcarolle — A boat song.		
		Rhapsody — A mood, generally of an exalted character.		
		Dance forms, generally idealized		Waltz
		Polka		
		Minuet		
		Polonaise		
		Mazurka		
Gavotte				
Etc.				
Longer compositions	{	Overture. Played as an introduction and usually using themes which are heard again in the body of the composition. Frequently complete in itself.	{	
		Prelude. Played as an introduction and not heard again.		
		Intermezzo. Coming between main parts.		
		Fugue. A very intellectual composition, highly developed from the form of a round or canon.		
		Sonata. A classic composition for a single instrument.		
		Concerto. A sonata with orchestral accompaniment.		
		Symphony. An enlarged sonata for orchestra.		

TOPICS FOR DISCUSSION OF NOTES 27 AND 28

1. Do you think artists in all lines give equal consideration to the form or structure or arrangement of their material? Compare, for instance, a painter and a sculptor, an architect and a composer.

2. In taking photographs have you ever thought about arrangement or form of the scene you include in the "finder," or do you simply "snap" at random? What ideas guide you?

3. Do you enjoy a motion picture as well if you start it, not at the beginning, but in the middle or toward the end? What do you do under such circumstances? Why?


4. When you enter a musical program after it has started and you begin hearing a piece at the middle or toward the end of it, do you think of it as incomplete? Is your enjoyment of it harmed as much as incompleteness causes in other arts?

5. Is the difference in the "tightness" or necessity of unity or form in music as great as in other arts? Is this due to the music or our lack of awareness or keenness regarding form or unity in musical composition?

6. Can you recall instances in listening to music or performing it when you felt distinct pleasure in the repetition of a theme after contrasting material had been introduced?

7. Would it help or hinder your musical enjoyment if you tried to analyze the form of music which you were hearing for the first time? What would you have to do to aid analysis?

8. Does the use of the word form in such expressions as "His tennis playing showed bad form," or "The hostess considered his conduct as being in poor form" have any relation to the idea that form in music is the means by which details are unified?

9. Children are helped greatly in singing smoothly and thinking of melodies as made up of a series of tones if they are given abundant training in marking phrases in the air, making one loop or half-circle for a phrase, thus: . Try doing this with songs you know and then with instrumental compositions. Is it of help to you?

10. What interesting observations can you make regarding differences in phrases — consider such matters as length, contour, definiteness, pleasantness, expressiveness, repetitions, sequences, elaborations, rhythmic and tonal patterns, etc. After doing this with phrases that you sing from memory, compare these results with those you obtain from studying the printed page.

11. Go over in memory a dozen hymns and compare them as to the scale tones they use in their cadences. Many organists play an Amen at the close of the hymn for the congregation to sing. Does it always use the same scale tones?

12. Are all the active tones listed in Note 26 equally insistent on moving to their tone of resolution? Which two are the strongest? Why?

13. Sensitivity to cadences is fundamental in correct diagnosis of musical form. Train yourself to determine, on first or second hearing, the number of cadences in a song that is sung to you; whenever possible check your results by examining the printed music. Does your power improve from week to week?

ADDITIONAL READINGS ON NOTES 27 AND 28

- Earhart, Music to the Listening Ear, Ch. 12, 13, 14 (A)
 Gehrkens, Fundamentals of Music, Ch. 6 (P)
 Gehrkens, Musical Notation and Terminology, Ch. 14, 15, 16 (P)
 Goetschius, Lessons in Musical Form, Ch. 1, 2, 3, 4, 5 (P)
 Kinscella, Music and Romance, Part I, Ch. 4, 6, 9. Part II, Ch. 4, 6. Part III, Ch. 4 (B)
 McKenzie, Music in the Junior School, Ch. 11 (G)
 Moore, Listening to Music, Ch. 7 (A)
 Spaeth, The Art of Enjoying Music, Ch. 12, 13 (A)
 Spaeth, The Common Sense of Music, Ch. IX (A)
 Scholes, The Listener's Guide to Music, Ch. V (A)
 Torossian, A Guide to Aesthetics, Ch. VI (F)
 Welch, The Appreciation of Music, Ch. III (A)

NOTE 29. CHORDS AND CADENCES

Chords are made up of three or more related tones. Chordal tones may be sounded at the same time, in harmony, or they may be sounded one after the other, in melody. Chords are formed by a foundation or root tone, combined with the third and fifth tones above the root, as: Do Mi Sol; Re Fa La. There are three chords in each major and minor tonality from which all of the harmony used in present-day music may easily be derived. They are as follows, expressed with syllable names drawn from the major scale, with accidentals.

A. In Major Tonalties

<i>Scale names</i> (based on major tonality)	<i>Harmonic names</i> (based on its own major tonality)	<i>Numerical designation</i> (based on major tonality)
The Do Mi Sol chord	tonic	Roman numeral I
The Fa La Do chord	sub-dominant	Roman numeral IV
The Sol Ti Re chord	dominant	Roman numeral V

B. In Tonic Minor Tonalties

<i>Scale names</i> (based on major tonality)	<i>Harmonic names</i> (based on its own minor tonality)	<i>Numerical designation</i> (based on major tonality)
The Do Me Sol chord	tonic	Roman numeral i
The Fa Le Do chord	sub-dominant	Roman numeral iv
The Sol Ti Re chord	dominant	Roman numeral V

C. In Relative Minor Tonalities

<i>Scale names</i> (based on major tonality)	<i>Harmonic names</i> (based on its own minor tonality)	<i>Numerical designation</i> (based on major tonality)
The La Do Mi chord	tonic I	Roman numeral VI
The Re Fa La chord	sub-dominant IV	Roman numeral II
The Mi Si Ti chord	dominant V	Roman numeral III

Illustrations of the Primary chords

The illustration shows two musical staves. The left staff represents a major key and contains five chords: I (C major), IV (F major), I (C major), V (G major), and I (C major). The right staff represents a minor key and contains two chords: I (A minor) and C Tonic minor (C minor).

From this it will be noted that in major tonalities, I, IV, V are all major chords; that in minor tonalities only V is major, while i and iv are minor.

The dominant chord is made more interesting by adding to it the seventh tone above its root, as:

The Sol Ti Re Fa chord dominant seventh Roman numeral V_7

The Sol and the Fa in the same chord bring a strong feeling of dissonance which demands that the tones move on to a point of repose. The Ti demands to go to Do, and the Fa demands to go to Mi, both of these strong tendencies being to tones only a half step away.

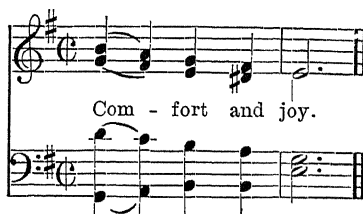
Dominant Seventh in major Dominant Seventh in parallel or tonic minor Dominant Seventh in relative minor

The illustration shows three musical staves. The first staff shows the dominant seventh chord in major (C major), with chords I, IV, V_7 , and I. The second staff shows the dominant seventh chord in parallel or tonic minor (C minor), with chords I, IV, V_7 , and I. The third staff shows the dominant seventh chord in relative minor (A minor), with chords I, IV, V_7 , and I.

It is through chords underlying the music, whether they are sounded or merely implied, that the sense of movement toward a close is imparted to phrases and their cadences. Cadences are sometimes complete and sometimes incomplete. Illustrations of five kinds of cadences found in music that is simple and familiar are printed on page 80.

Cadence Illustrations in Familiar Songs

HOME, SWEET HOME

Full cadence in E \flat major V-IGOD REST YOU MERRY,
GENTLEMEN

Full cadence in E minor V-I

HE LEADETH ME



Half cadence in D major I-V

GOOD KING WENCESLAS



Plagal cadence in A major IV-I

HANDEL'S LARGO



Interrupted cadence in F major V vi

STUDY AND DISCUSSION MATERIAL FOR NOTE 29

1. Easy songs, such as are sung and accompanied "by ear," practically all have very simple harmonic background. Many of them use only two different chords. Even all the variations of the popular piano piece, *Chop Sticks*, are satisfied with the accompaniment of the dominant chord followed by the tonic, each of them played in an eternal two measure succession. If you are not

already sufficiently accomplished as a pianist to play that bass part, you can in a few minutes learn the following two chords and take your place among the "Chop Stickers."

Repeat these four measures until finished

V V I I

2. Many ukulele, banjo, and guitar players restrict their accompaniments to the use of the above two chords, but many songs suffer if they are not allowed at least one more, namely, the sub-dominant chord. Anybody who can play the three chords in two keys — C and G or F — can furnish satisfactory accompaniments to scores of songs. We present herewith the piano notation of these helpful chords, adding with a small note for the ambitious pianist, the 7th in the dominant chord.

In C In G In F

I IV V₇ I I IV V₇ I I IV V₇ I

Learn these chords in two, or, better, in three keys and then use them to play accompaniments by ear to such songs as *Old Folks at Home* (and practically all the other songs by Stephen C. Foster); *Home On the Range* (and other cowboy and hill-billy songs); *Long, Long Ago*, *Santa Lucia*, *Juanita*, the *Loreley*, and most of the widely used folk songs. Select the key for the song that best fits your voice and then play one chord after the other until you get the one which satisfies you. Soon this trial and error method will lead to the selection of the proper chords the first time.

3. Practice playing chords for an Amen at the end of hymns. Sometimes use IV I and sometimes V I. What is the difference in the effect of the two combinations? If you had your choice would you use the Plagal Cadence (IV I) as the Amen for some hymns and the Authentic Cadence (V I) for others? What would guide your choice?

4. What is the difference between the V and the V₇ chords as regards (a) consonance and (b) tendency to resolve? Can the two be interchanged at any time in a composition? Try to answer the latter question by studying how com-

posers use them — for instance, in the *Brown Twice 55 Community Song Book*. Study also the V and V₇ chords in the *Cadence Illustrations from Familiar Songs*, in Note 29.

5. Try turning a song, say *Old Black Joe* or *My Old Kentucky Home*, from major into minor by flattening the third and the sixth tones both in the melody and in your accompaniment. This process will make i and iv minor chords but V will remain major.

6. Can you analyze the harmonies or chords used in *When Johnny Comes Marching Home*, No. 9 in the Brown Book? Is there any other piece in that book which is in minor tonality? Look at *When Wilt Thou Save Thy People?* No. 73. (The first half is in E Minor and the second half in E Major). If you can find a copy of *Go Down, Moses* try to analyze that. (It is printed in the *Green Twice 55 Book*, No. 69.)

ADDITIONAL READINGS ON NOTE 29

Earhart, Music to the Listening Ear, Ch. 6, 7, 8, 9 (A)

Gehrkins, Fundamentals of Music, Ch. 4 (P)

Gehrkins, Music Notation and Terminology, Ch. 18 (P)

Jones, Theory of Music, Ch. 16, 17, 18, 19, 20 (P)

Jones and Barnard, Introduction to Musical Knowledge, Ch. II (P)

Moore, Listening to Music, Ch. 6 (A)

Parkhurst, The Anatomy of Music, Ch. III (P)

Spaeth, The Art of Enjoying Music, Ch. 7, 8, 9 (A)

Spaeth, The Common Sense of Music, Ch. VIII (A)

Smith and Krone, Fundamentals of Musicianship, Book I, Ch. 3 (P)

Wedge, The Gist of Music, pp. 18-22 (P)

West, Signposts to Music, Ch. IV (P)

NOTE 30. PART MUSIC: HISTORICAL SKETCH.

Ancient music, both vocal and instrumental, was probably all unison, a single tone being sung or played at a time. Music in harmony, with tones of two or more pitches sounded at the same time, has been in common use for less than a thousand years. Today while we have much unison singing, with everybody "carrying the tune," we should think it strange to hear an orchestra or a band play an entire piece in unison. Fife and drum or bugle corps are the nearest approach to unison playing we have today.

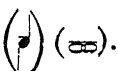
When part singing first arose it was probably accidental. (a) Two people may have happened to sing two different tunes at the same time and found that the result was pleasing — as the soldier boys during the Great War sang the choruses of *There's A Long, Long Trail* and *Keep*

the Home Fires Burning at the same time, or children today combine the two rounds, *Three Blind Mice* and *Are You Sleeping?* (b) Or two people might have tried to sing the same tune in unison but one of them, finding it pitched too high, sang it at a lower pitch, and found that more comfortable and the resulting harmony not unpleasant. When *My Country, 'Tis of Thee*, for example, is sung with one voice beginning on G and the other beginning on C below it and both sing the tune as though it were pitched in the key of that beginning tone, there is being reproduced the kind of harmonic singing which monks used in the church about a thousand years ago, and which was called Organum. (c) Or (possibly as a third way that harmony may have arisen), two people singing or playing together, might have discovered that while one of them gave the melody the other with an agreeable result could sound a low tone now and then somewhat in the style of the drone bass effect of the bagpipe. Procedures (a) and (b) gave rise to polyphonic or many voiced music; procedure (c) gave rise to homophonic or one voiced music with harmonic accompaniment.

Illuminating examples of early harmonic material are now available in phonograph records. Most of it is church music. Obtaining different tonal effects (which is the aim of harmony) was at first achieved by alternating unison passages, these being sung now by changed voices (men) and then by unchanged voices (boys or women). (Listen to *Veni Sancte Spiritus* and *Mira Lege*, Columbia record No. 5710). Eventually the two kinds of voices sang simultaneously each with a slightly different melody, as in Organum or Diaphony (two voiced) in which the same melody appeared in two different pitches, a fourth or a fifth apart, at the same time. (cf. Victor 9876 or Columbia 5712. A later example is found on Columbia 5711.) In the famous old English round *Sumer is icumen in* (*Summer has come in*) we hear the earliest example extant of a round in four parts sung by treble voices accompanied by a drone bass in two parts, sung by men's voices. This is printed in *The Green Twice 55 Book*, No. 146, and is also available on Columbia 5715. Beautiful illustrations of the full flowering of the early contrapuntal school are found in Columbia Records 5716 and 5717.

Part music is printed in several different ways, not all of which can be described here. However, most modern editions mark the various parts plainly at the beginning of the composition and indicate later if there are any variations from the opening arrangement. Two-part writing may be on one staff or on two staves. If on one, the notes which have the stems turned up are for the upper voice while those turned down are for the lower voice, even if occasionally the voices cross so that the upper voice is temporarily singing a few notes that are lower

than those sung by the lower voice. When the two voices sing the same note two stems are attached to it, one leading up and the other down. Unison whole notes are intertwined.

Examples: .

When the two voices are on different staves the stems for each part may be either up or down, depending on the location of the note on the staff. Those nearer the top usually have down stems, while those nearer the bottom usually have up stems. In other words they are so printed as to keep, as far as possible, all stems within the limits of the staff.



Three-part music may be written on one, two, or three staves. One staff is feasible only if the parts do not cross. If two staves are used, one of them will carry two parts which will be written according to the suggestions given above.

Four-part music may be written on four or fewer staves. The following arrangement on two staves is feasible only when three of the parts lie close together and do not cross.



A good example of the writing of four parts, mixed voices, on two staves, is Handel's *See the Conquering Hero Comes*, printed as No. 129 in *The Brown Book*.

Special mention needs to be made of the writing for four voices of the same kind. Women's voices, being "unchanged," are written on the treble staff — one, two, three, or four staves being used. It would seem to follow that in writing for men's voices, all being "changed," the lower or bass staff would be used. Occasionally this is done, but more often the treble staff is used for the tenors and the bass staff for the basses. The same procedure is used in mixed voice arrangements, in

which the tenor part is written on the bass staff if it is combined on a single staff with the bass part, but is written on the treble staff if it is given a staff by itself. Since the same tone is to be produced by the tenors whether their part is written on the bass or the treble staff, and since the note written on the treble staff is actually an octave higher than the note written on the bass staff, it follows that all music written for tenors on the treble staff is to be sung or played an octave lower than it is written. If, for instance, a piece, for male voices only, opens with a unison passage for tenors and basses, as happens in *Proudly as the Eagle* by Louis Spohr (No. 150 in *The Brown Book*) the four voices (1st and 2nd Tenors and 1st and 2nd Basses) should unite in a single tone of the same pitch and not, as the music is written, with the tenors an octave above the basses. The pianist in playing the opening tone would sound only the D below middle C, and throughout the composition would have his hands close together instead of the octave or more apart which the written music apparently demands.

All part music is based on a feeling for harmony or the agreeable blending of tones. Some people, who sense tonal combinations much more keenly than others do, have the ability to add appropriate parts to a melody and thus enrich the musical effect. Almost anybody, however, can, with study, learn to harmonize melodies according to rules. In all cases attentive listening to other parts, as we sing or play our own, will help develop the power to harmonize. Such listening will lead to a better appreciation of the important place harmony or part writing has in all great music. Robert Schumann advised all musicians to sing inner parts. Altos, tenors, and basses do this continually, but sopranos, also, should have the opportunity to sing a "harmony part," that is, one which does not carry the melody.

In studying simple harmonic structure we find that, practically always, parts which are a third or a sixth apart sound well. Examination of any two-part music will demonstrate this fact. We list as easily available examples the following well known songs found in many collections, such as *The Brown Book*: the chorus of *O Sole Mio* (*My Sunshine*), No. 87; the combination of parts 1 and 2 in the round *Lovely Evening*, No. 21; the soprano and alto of *Silent Night*, No. 77; the beginning of *Flowing River*, No. 114, etc.

In the final chord it is desirable to have all the notes of the chord heard, if there are enough singers or players. If the music is in unison, Do is the desirable closing tone; if two parts, Do and Mi; if three parts, Do, Mi, and Sol; if four parts, Do, Mi, Sol, and Do. Examine the usual four part arrangements of folk songs and simple part songs, such as the following from *The Brown Book*, to see how differently these

notes may be distributed in the closing chord among the four voices, and also which ones may be omitted: *Sweet and Low*, No. 25; *Love's Old Sweet Song*, No. 29; *America*, No. 1; *Star-Spangled Banner*, No. 3; *When Johnny Comes Marching Home*, No. 9; *The Marseillaise*, No. 11; *Massa's in the Cold Ground*, No. 18; *All Through the Night*, No. 24; *Annie Laurie*, No. 30; *Aloha Oe*, No. 32.

TOPICS FOR STUDY AND DISCUSSION BASED ON NOTE 30

1. Do you think songs in unison are always inferior musically to songs in parts?
2. After two-part singing is begun, in the fourth or fifth grade, would you drop unison singing?
3. Would you advocate any unison singing with a group that is capable of doing good part singing?
4. If you were a capable composer what kinds of songs or portions of songs would you write in unison and what in parts?
5. What differences in effect upon yourself do you notice in a girls' glee club when it sings in two parts, in three parts, in four parts?
6. Can you tell the difference between three and four part music when you hear men sing over the radio? How?
7. If you have never sung an inner part try it and then express your opinion of Robert Schumann's advice to young musicians.
8. Is it advisable in singing parts to shut our ears to other parts than our own? Why?
9. Why are you advised to sing long tones in learning to harmonize? Would singing hymns slowly also be helpful?
10. How can you tell, by hearing, whether a composition is written in homophonic or polyphonic style?
11. Do both styles ever appear in the same composition? Can you cite examples?
12. In the Gilbert and Sullivan operas a number of the choruses are in unison or two parts until the final cadence is reached. Then four parts are introduced to produce an impressive close. The ability to do this with simple songs is a power you will enjoy developing. Try with one, two, or three of your classmates to harmonize the last four or five tones of familiar melodies in two, three, or four parts. If you use the following or others in *The Brown Book* you can profitably compare what you first sing or write, by ear, with the printed version.

Levee Song (I've Been Workin' on the Railroad)	No. 54
Battle Hymn of the Republic	94
Sailing	146
I Need Thee Every Hour	72
Jingle Bells	122
Deck the Hall	78
Come, Thou Almighty King	74
Soldier's Farewell	105

Silent Night	77
Good-Bye, My Lover, Good-Bye	56

N.B. If this seems too difficult to do without help you may care to practice with some of your classmates the following two part exercises, sung slowly so that the effect of the tonal intervals can be fully grasped:

- (a) Key of C. Upper voice: Do Ti Do holding each tone four beats.
 Lower voice: M₁ Fa Mi " " " " "
- (b) Key of C. Upper voice: Sol Fa Mi " " " " "
 Lower voice: M₁ T_i Do (The Ti under low Do)
- (c) Key of G. Upper voice: Sol Sol Mi
 Lower voice: M₁ Mi Do
- (d) Key of G. Upper voice: M₁ Re Do
 Lower voice: Do Sol M_i (The low Sol and Mi)

ADDITIONAL READINGS ON NOTE 30

Ferguson, A History of Musical Thought, Ch. 5, 6 (B)

Gehrkins, Music in the Grade School, Ch. 7 (G)

Gehrkins, The Fundamentals of Music, pp. 102-111 (P)

Giddings, Grade School Music Teaching, pp. 62-70, 139-140 (G)

Jones, Theory of Music, Ch. XV (P)

Mursell and Glenn, The Psychology of School Music Teaching, pp. 161-163 (G)

Pratt, The History of Music, pp. 77-81 (B)

Spaeth, The Art of Enjoying Music, Ch. VIII, IX (also questions on pages 412, 413) (A)

Stokowski, The Layman's Music Book, Ch. 5 (A)

NOTE 31. MUSIC IN DAILY LIFE.

In our Note 3 we listed six types of musical experience which should be included in the preparation of the teacher. We have already discussed five of these, namely: Singing (Notes 4-6); Listening (Notes 7-10); Playing (Notes 11-14); Creating (Note 15); and Interpreting the Printed Page, or "Reading Music" (Notes 16-30). It now remains for us to conclude Part I of this volume by discussing the Use of Music in Daily Life.

Historians and sociologists apparently agree that with primitive peoples music played an important, in fact, a vital part in daily life. Music was called upon to assist in many activities — carrying, building, tilling, sowing, reaping, grinding, rowing, courting, marrying, child-bearing, healing, fighting, worshipping, praying for rain, invoking charms, preserving and transmitting traditions and customs, and countless other activities. The worker and the musician were one: music was involved in every phase of life.

But, when the historians and sociologists look at life today, they find that music is no longer performing the functions assigned to it in prim-

itive times and hence a number of these scholars are doubtful about giving music a vital place in our life today. But does it necessarily follow that because music is no longer used as it was in earlier times, it is not a force to be reckoned with today? May it not be performing other services to mankind which still make it not only important, but vital?

Modern science and invention, especially modern manufacturing, have made the use of music impracticable in many situations, and we may admit that music no longer has the utilitarian uses which the sociologist frequently assumes are the vital functions of music. But in our list of the uses of music in early times we find no mention of values which were doubtless precious to primitive peoples, even if but dumbly or partially felt, namely, the comforting or inspiring of the spirit of man. Probably that was the very means by which the utilitarian ends were brought to pass; because the heart was strengthened by music, the body responded.

If such was the case, music may still be functioning inwardly as it always has; only the outward manifestations would be different. (1) Music in one or more of its many forms still gives pleasure to practically everyone. Pleasure is a driving force in the lives of all of us. Whatever other ends may be served by music these are all dependent upon the charm which always is and always should be in music when it is rightly presented and used. (2) Music to many people as they sing, play, or listen still serves as a means of relieving or draining off sorrow, worry, and pain. Through music we may escape from our troubles, at least temporarily, and may face them more hopefully, if they still exist after we have examined them with the peace and control that our contact with music has produced. (3) Music still "unites the people" both because to make it or listen to it is a social activity and because, as we more or less acquiesce in or assume the mood of the music with which we come into contact, we become sympathetic with others who embody that mood. Appreciation of the music of another country or time tends to make us interested in and sympathetic with that country or time. (4) Music performance, whether it be singing, playing, composing, or listening, acts like any other skill in building up a sense of power and self-respect in those who practice it. In our present industrial civilization there are many men and women whose work is so routine and mechanical that pleasure in personal skill, has slight opportunity for development. Fortunately, musical skill, much more than skill in many other lines, may be developed without competition or rivalry with other people. Music is essentially social and coöperative. (5) Music by its varied moods greatly extends our emotional horizons. "On Wings of Music" we may enter, in imagination, into joys and

sorrows far beyond what our actual experiences permit. As with great literature, we may consort with the mighty and with the lowly of all times; we may travel in lands far distant and in the never-never-lands and still have our bodies always at home. Music extends our imaginations and hence our lives. (6) Finally, music permits us to enter into the heart of experiences of every kind that the composers of the world have felt and expressed in their music. For these composers have embodied in their music those aspects of life which were most significant and have used their utmost endeavors to present these so clearly and so truly that we shall feel them much as they felt them. We may not only consort with the mighty and with the lowly but we may share their inmost feelings and aspirations.

The values mentioned are primarily those of the spirit rather than of the body. Are they therefore of no importance? As has been said of another art, we may live without music but not so well. The teacher who is to develop abundant life in her pupils must herself have partaken of the abundance of life. She must live well. She must have music functioning richly in her life.

TOPICS FOR DISCUSSION IN CONNECTION WITH NOTE 31

1. Why, in the Great War, did the U. S. Government spend large sums to provide song leaders, band masters, players, and singers for the enlisted men?

2. It is reported that President Woodrow Wilson had during the strenuous war days a private musician to play for him. What instrument would you have selected for him if you had been asked to do so? Does it surprise you to learn that the instrumentalist engaged was a harpist?

3. Why do you think many industrial organizations foster musical groups among their employees?

4. If you were a government official in charge of relief funds would you devote any of it to providing musical opportunities for destitute people?

5. Does the following saying from Persia or another Eastern country seem to you wise or merely fanciful? "If you have but two pence, spend one for bread to feed your body and the other for a hyacinth to feed your soul."

6. Do you think you, as a future teacher, have any responsibility in making music an important factor in your life, or have you done enough if you are receptive when you happen to come into contact with music?

7. In his book *Music in American Life*, Augustus D. Zanzig has a chapter entitled, "What Music Does For People." There are the following subdivisions: Fooling; Freedom; The Joy of Achievement; The Noble Order of Craftsmen; Our Greatest "Undeveloped Natural Resources"; The Festive Spirit; Social Feeling at its Best; Civic Spirit; Why Give Public Performances?; and The Music's the Thing! Try to think what he might have said under some of those headings and after you have done this, read his interesting chapter if you have the opportunity.

ADDITIONAL READINGS ON NOTE 31

- Bartholomew and Lawrence, *Music for Everybody* (E)
Beattie, *Music in the Junior High School*, Ch. 18 (G)
Bogardus and Lewis, *Social Life and Personality*, pp. 440-443
Clark, *Music in Every Day Life* (E)
Clark, *Municipal Aid to Music in America* (E)
Clark, *Music in Industry* (E)
Farnsworth, *Education Through Music*, Ch. 19 (G)
Gehrkins, *Introduction to School Music Teaching*, Ch. 2, 3 (G)
MacPherson, *The Musical Education of the Child*, Part I (G)
McGehee, *People and Music*, pp. 349-354 (E)
Mursell, *Human Values in Music Education*, Ch. III, IV, V (E)
Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 15 (G)
Music Educator's National Conference, 1936, pp. 34-52 (G)
Music Educator's National Conference, 1937, pp. 11-27 (G)
P. R. A. Staff, *Community Music* (E)
President's Research Committee, *Recent Social Trends*, pp. 988-992 (E)
Spaeth, *The Art of Enjoying Music*, Ch. XXXVI (A)
Surette, *Music and Life* (H)
Taylor, *Melodic Method in School Music*, Ch. 1 (G)
Tremaine, *National Music Week Celebrations* (E)
Van de Wall, *The Music of the People*, Final Chapter (E)
Zanzig, A. D., *Music in American Life* (E)

PART TWO

THE DEVELOPMENT OF THE CHILD THROUGH
MUSIC IN THE ELEMENTARY GRADES

FOREWORD

Why should public education give an important place to music in the school life of the child? Unless teachers have formulated a satisfactory answer to this question they will seldom obtain the best results from the time and effort assigned to music. The majority of recognized educators now believe that music rightly taught notably enriches the life of the child, and aids the general purposes of the school program. All that he does every day can be made finer and more interesting by leading him to relate music to his other activities in school and out. Through the wholesome pleasure of singing, playing instruments, and listening, music can (1) arouse to action; (2) soothe to repose; (3) stir the imagination; (4) awaken to a consciousness of beauty; (5) stimulate to thinking; (6) heighten pleasure in fellowship; (7) extend sympathy and understanding; (8) assist self-development through expression in creative activities. These results appear when music is rightly taught. They are brought about by resourceful teachers who love music and know how to utilize its powers. As teachers are themselves filled with a love and knowledge of music and feel the need of it in their own lives, they lead children to experience the joys that come to the music lover.

The accomplishment of these high aims of music in the schools is worthy of our best efforts. We shall be feeding the spirits of boys and girls which are too often starving even though their bodies may be fed. Resourceful teachers will always work out good ways of presenting their material. However, let us lay down one important, fundamental principle for teaching music. **Include in the music program only such things as will enable the child, at the moment, to appreciate more fully the music activities of each day, and to take part in them with more pleasure, more understanding, and more independence.** Teachers, therefore, must constantly be evaluating and refining their material and methods, and must constantly be sensitive to the children's reactions. Certain technics which we shall discuss will aid teachers in accomplishing this fine ideal.

NOTE 32. GENERAL TEACHING SUGGESTIONS.

Begone dull care! I prithee be gone from me
 Begone dull care! You and I shall never agree
 Long time thou hast been tarrying here,
 And fain thou wouldst me kill;
 But i' faith, dull care
 Thou never shalt have thy will.

(Old English Song, In *Green Book Twice 55*)

Jog on, jog on, the foot path way
 And merrily hent the stile-a
 Your merry heart goes all the way
 Your sad tires in a mile-a.

(Old English Song)

1. Be cheerful. Happiness opens the heart and cheers the spirit.
2. Be considerate. Take the viewpoint of the child when he is struggling with a difficulty and he will try again.
3. Be patient. What you can do has taken many years to acquire. Give the child time.
4. Be prepared. Plan your work and know your material. Self-confidence rests upon a sure foundation when you have thoroughly mastered what you are to use.
5. Be direct. Plan your instructions so well and speak them so distinctly that time is not wasted by having to repeat or modify them.
6. Be natural. A kindly conversational tone is more in keeping with the spirit of music than a sharp tone of command.
7. Be economical. Save time. When a phrase or a word will suffice as an answer do not take the time for a complete sentence.
8. Be honest. Do not hesitate to say, "I do not know, but I will try to find out," when children ask questions you cannot answer. This will inspire honesty and research in them.
9. Be neat. Your dress and your habits of work all influence the children.
10. Be courageous. If at first you don't succeed, try again. Conceal your disappointment in a smile unless you are sure that looking disappointed will be more effective in obtaining the results desired.
11. Make the music period a coöperative affair by welcoming suggestions and requests from the children.
12. When you are putting work on the board encourage the children to coöperate by asking questions or making relevant comments. This will stimulate interest and save time.
13. Help the children to form the habit of starting the period,

without direction, by clearing their desks, getting out their music material, changing seats when necessary, and assuming a good position for singing.

14. After the song to be sung is announced, sound the key note from pitch pipe or instrument and, again without direction, have the children either aloud or mentally find the beginning tone.

15. After indicating the tempo or speed at which the song is to be sung, have the children, again without discussion, decide when to begin and do so without specific direction.

16. When the children ask questions or give answers help them to address the whole class instead of the teacher alone. This practice will aid the speaker and will unify the class.

17. Readiness in the children and distinctness in the teacher should greatly reduce the necessity of repeating questions and will thus save much time.

18. Welcome all questions; but lead the children to ask them only when there is a real need.

19. Whenever possible have the child himself or some of his classmates work out the answer to any question that is of value to a goodly portion of the class.

20. When, however, this procedure would be wasteful because the children are not capable of answering the question, the teacher should dispose of it tactfully and substitute a suitable question.

21. Commend your class and the individuals in it, for work really well done or for really fine effort; on the strength of this well-earned praise, set clearly before the pupils any shortcoming needing attention and set about correcting it. Take the class into your confidence. Let them know just what they are trying to learn. Render drills definite by clear statements of aim. In this way one success will follow another, the spirit of the class will be stimulated, and independent power will be developed.

22. Avoid needless use of the expressions, "Attention," "Position," "All right," etc.

23. Respond to the children's answers conversationally, as, "I think so, too," "Yes, indeed," "Well, I wonder," instead of "That's right," as in the spirit of a quiz. The teacher should be able to do this without loss of time.

24. Learn when to help with the singing. It is often desirable to teach a difficulty by rote, and keep up the joy in singing. Use judgment.

25. Do not talk down to children of any age.

26. Do not be afraid to acknowledge a mistake. But don't make them often.

NOTE 32. GENERAL TEACHING SUGGESTIONS.

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Begone dull care! You and I shall never agree
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20. When, however, this procedure would be wasteful because the children are not capable of answering the question, the teacher should dispose of it tactfully and substitute a suitable question.

21. Commend your class and the individuals in it, for work really well done or for really fine effort; on the strength of this well-earned praise, set clearly before the pupils any shortcoming needing attention and set about correcting it. Take the class into your confidence. Let them know just what they are trying to learn. Render drills definite by clear statements of aim. In this way one success will follow another, the spirit of the class will be stimulated, and independent power will be developed.

22. Avoid needless use of the expressions, "Attention," "Position," "All right," etc.

23. Respond to the children's answers conversationally, as, "I think so, too," "Yes, indeed," "Well, I wonder," instead of "That's right," as in the spirit of a quiz. The teacher should be able to do this without loss of time.

24. Learn when to help with the singing. It is often desirable to teach a difficulty by rote, and keep up the joy in singing. Use judgment.

25. Do not **talk down** to children of any age.

26. Do not be afraid to acknowledge a mistake. But don't make them often.

27. When the music does not go well, analyze the matter until you find the cause.

28. Likewise when it goes well, try to ascertain why, so that you may succeed at another time.

29. Do not get in a rut by always doing a thing the same way. Do not always follow the same order in your daily lessons.

30. Remember that learning should be based on interest and fine habits of attention. It is not enough to have a program of work which we wish to have the children accomplish; we must also see that they desire to carry it through. We may lead them to the water; they must do the drinking of it. The creating of interest, the establishment of an appealing and moving reason, is called motivating. This subject is treated in educational books under the heading of Motivation.

TOPICS FOR DISCUSSION OF THE FOREWORD AND NOTE 32

We, the People of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this CONSTITUTION for the United States of America.

1. In the foregoing Preamble to the Constitution of the United States, formulated in 1787, six purposes are declared for the formation of our nation. Are these still valid for today? Should public education be in harmony with these purposes? Can you defend school music as one agency for realizing these purposes?

2. Which of the six purposes do you think is most helped by good music teaching in the schools?

3. Has the school music with which you are familiar justified the place assigned to it?

4. What contributions do the various aspects of school music make to education? Does each duplicate others somewhat and still have its own peculiar contribution to make?

5. If a school system had to restrict its music program greatly at first, but could gradually expand it later, what would be the order in which you would introduce the various aspects of a rich music offering?

6. Do you endorse the next to the last sentence (in boldface type) of the Foreword? Was your education in music conducted in accordance with that injunction? Do you regret the way you were taught?

7. Are the two stanzas quoted from Old English songs in the spirit of the general teaching suggestions? To which of the thirty are they particularly related?

8. Select twenty of the thirty suggestions which seem to you best to embody your ideals of good teaching. Assign a maximum of five points to each of the twenty suggestions and rank on the basis of these suggestions five of the teachers

you have had. Is there great variation in totals or are all about the same?

9. Rank yourself as to the kind of teacher you probably would be at this time?

10. How far do you think it is possible for your five teachers and yourself to change the ratings?

ADDITIONAL READINGS ON NOTE 32

N B. The capital letter in parentheses at the end of each reference in all "Additional Readings" throughout this book indicates the section in Part Four in which additional information is given as to author, publisher, date, etc.

Classroom Teacher, Vol. IV, pp. 179-180 (G)

Coleman, Creative Music for Children, Ch. XII (G)

Damrosch, Gartlan, and Gehrkins, The Universal School Music Series, Teacher's Book, Part I (G)

Dann, New Manual for Teachers, pp. 215-224 (G)

Gehrkins, Introduction to School Music Teaching, Ch. IV, V (G)

Gehrkins, Music in the Grade Schools, Ch. XXI (G)

Mursell, Human Values in Music Education, Ch. 10 (E)

Mursell and Glenn, The Psychology of School Music Teaching, Ch. 1, 15 (G)

Parker, McConathy, Birge, and Miessner, The Progressive Music Series, Teacher's Manual, Book I, pp. 9-12 (G)

NOTE 33. MOTIVATION AND THE PROJECT METHOD.

Motives which lead to enthusiastic work may be of many kinds. We may consider two groups: I. Temporary motives which are usually external to the work which is being undertaken; II. More or less permanent motives which are usually so bound up in the work itself that they may be designated as inherent.

I. In the first set we have those motives which aid in getting a special piece of work done but which are exhausted when that is accomplished; for example, getting all lessons done at a certain time in order to be excused to go to a circus parade. Similar to this type of motivation is the awarding of prizes — money, books, pins, banners, etc. — which are used to stimulate students to more intensive work. II. Contrasted with such motives are those of accomplishing a certain task so that the next step in a larger task may be undertaken. Projects, units of work, activity procedures, correlations, fusions, under whatever name such teaching plans may be conducted, are included in this second class. Inherent motives are those which are bound up in the problem itself. These include attempts at making work more and more perfect or the strengthening of one's own powers in various ways. Instances would be, trying to lower the number of mistakes in singing syllables of a song

in successive trials; decreasing the time it takes to sing the exercises on a certain page, etc. In a way, these are all forms of competing with one's self. These and various other types of motives may unite in the project idea, which we may now discuss in relation to music.

There is always a tendency to conceive of the development of a school subject in terms of itself only. This would result in a number of isolated subjects of study each travelling its own way, independent and unaided. To counteract this wasteful procedure the course of study in more progressive school systems has for a long time been arranged with the idea of making one subject help the other by correlating or connecting such portions as lend themselves to such treatment. One of the simplest and most effective means is the idea known as the project method which lately has been stressed by the leaders in the departments of education in our foremost universities and colleges. Creative work is closely related to it.

The Project Method is the plan of using a central idea as the stimulus for activities in various subjects. It starts with a comparatively large idea and enlists the aid of different subjects in the school curriculum. The Correlation Method, considered as a plan in itself, is different in that it starts with the outlines for various subjects and endeavors to relate aspects which may be connected.

Departmental work is not conducive to the development of the project plan. Departmental teaching tends to isolate each subject; the special teachers know little of the other work of the pupils; each subject is usually taught in a different class-room by a different teacher and frequently with a different group of class-mates. The lack of unity of work practically precludes project work. But departmental work is not likely to reach down below the seventh grade, and hence there are many opportunities for concerted project work in the first six grades.

The advantage of the project method is apparent. If the central idea is one of vitality and interest it will offer incentive for **many** sorts of work which will be of value to the child in broad development of right feeling, keen thinking, and reliable power to do.

Music, being a subject with a theory and technic peculiar to itself, necessarily needs time set aside for its own special study. This is true of any subject which has its own peculiar medium of expression. At the same time music, because of its deep human interest, is a subject which lends itself to project study. Projects may be very complex, and involve wide study and investigation, or they may be simple and cover only a limited field of observation and at the same time demand a considerable amount of drill. In any case, the idea of having a project

and working out plans for its fulfillment is one of the best ways of securing live, vital, and effective work from the pupils.*

To illustrate with a concrete example the ideas which govern the preparing of projects and to demonstrate some of the results, we present an explanation, an outline, and several pictures of a very striking study carried out in the fourth grade in the schools of Passaic, New Jersey. The supervisor in general charge was Mrs. Louise Humphreys, and, the fourth grade teacher who carried out the pageant was Miss Anne Brown.

A UNIT OF WORK

PHAËTON

Symphonic Poem, by Saint-Saëns

INTRODUCTORY NOTE

The incorporating of music initially and experimentally as an integral feature of a Social Studies activity-program in the Elementary Grades, has created a persistent and ever-increasing demand for its inclusion in very many of the Social Studies units. However, the integrating of music with these units in no way interferes with or supplants the regular course of study in music. Actually it represents additional work, showing how effectively music can be synchronized with almost any other subject, and vitalized in the interest and imagination of the child.

With younger children the music seems to function best where the activity centers around an original play or pageant. Such media facilitate the inclusion of practically all subjects in a given course of study. For example in all fourth grades of the public schools of Passaic, New Jersey, a study of ancient Greek life is required, contrasting it with corresponding features of present-day civilization. Inasmuch as the Greek life is studied in the mythology, and the story of Phaëton is required in the Literature course of study, it was simple and easy to use the Symphonic Poem — Phaëton — of Saint-Saëns as the motivating theme of interest in a unit of work which actually covered two-thirds of a term's work in Social Studies.

Only to the extent that the study of a past civilization can be made to serve as a background for the intelligent comprehension of present-day problems does it become a vital reality and necessity in the education of a child.

The following Phaëton-unit, which was carried out by Miss Anne Brown, illustrates the possibilities of educational development along these lines.

Louise Humphreys

* A clear presentation of the project method is to be found in "The Elementary School Curriculum," by Frederick Bonser.

A UNIT OF WORK

Phaëton

Symphonic Poem, by Saint-Saëns

Grade IV — Center of Interest — Greek Life

I. Objectives:

- A. To create for the child a background of experience enabling him to appreciate the Symphonic Poem — Phaëton — of Saint-Saëns.
- B. To influence his character aesthetically.
- C. To encourage him to express his creative ideas and emotions without any feeling of restriction or self-consciousness.
- D. To stimulate his imagination.
- E. To encourage initiative and resourcefulness.
- F. To widen the child's experience.

II. Developing the Unit of Work:

- A. Reading and discussing the story of Phaëton, a character in Greek mythology.
- B. Looking at pictures.
- C. Listening to the music of the Symphonic Poem — Phaëton — of Saint-Saëns.
- D. Dramatizing the story to include as many phases of ancient Greek civilization as possible, and to create an interpretive background for the Symphonic Poem.

III. Integrated Subjects:

A. Social Studies

1. English:

Oral: Discussing the story.

Creating the play.

Cultivating beautiful diction in spoken dialogue.

Written: Writing the play.

Writing original stories and letters.

2. Literature:

The story of Phaëton.

Other ancient Greek legends and myths.

3. History and Civics:

Comparison of life in ancient Greece with that of modern Passaic.
(Manners, customs, ideals, religion, literature, government, etc.)

4. Geography:

Map work.

Location of Greece in relation to Passaic.

Topography of the country.

Study of climate.

A study of Athens and Sparta.

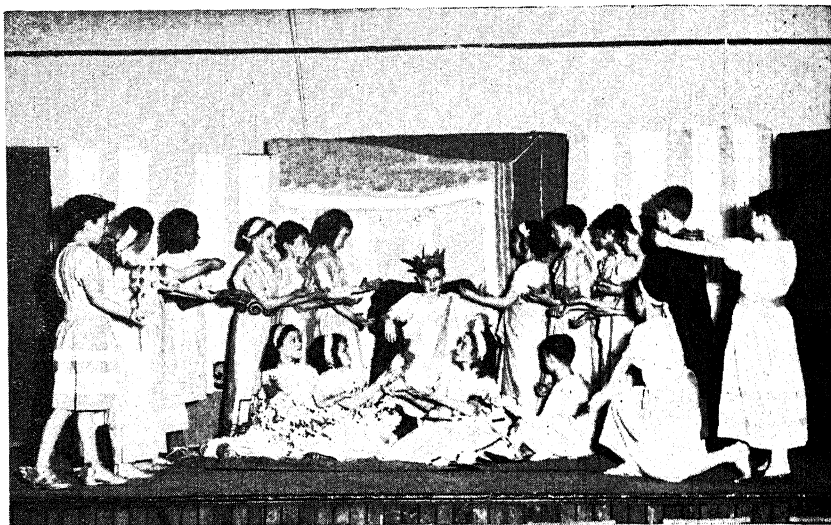
Products.



In throwing the discus, Phaëton boasts to his friends that he is the son of 'Apollo.



The mother and sisters of Phaëton at the fountain.



Phaëton appears before the throne of his father, Apollo, to request permission to drive the Sun-chariot through the sky for one day. Around the throne of Apollo are seated the Hours of the Day and the Seasons of the Year.



In the heavens the gods and goddesses recoil in terror as Phaëton, emerging through the golden gates of Dawn, is seen to lose control of his chariot.

5. Industrial Arts:

Making of:

Wax tablets.

Parchment scrolls (used in announcing acts and scenes of the play).

Greek pottery.

Greek clothing.

Greek musical instruments.

6. Fine Arts:

Designing and painting of scenery for the Play.

Designing costumes for the Play, adhering closely to early Greek models.

Decorating pottery and costumes with Greek designs.

Making decorative covers for programs, using authentic Greek designs and original motifs inspired by the Play.

7. Physical Education:

Greek games.

Greek dances (creative).

Stressing Greek regard for physical development and skill.

B. Arithmetic

Finding number of yards of material needed for costumes.

Finding cost of materials.

Measuring paper for scenery.

Ordering and paying for pictures that were taken.

IV. Music (used in the Play)

Recordings of:

Phaëton — Symphonic Poem — by Saint-Saëns, V11431.

Dance of the Trojan Maidens — Ballet Music — from Faust — by Gounod, V9647.

Mirror Dance — Ballet Music from Faust by Gounod — V9647 and V20399.

Kalamatianos — V24783 (interesting merely as an example of early Greek music).

V. Outcomes

A. A deeper aesthetic understanding and appreciation of the Symphonic Poem — Phaëton — of Saint-Saëns.

B. Added interest and pleasure in the music derived through recreating the environment and atmosphere that inspired its writing.

C. Increased ability to interpret the meaning of music.

D. Increased ability to appreciate other classical music.

E. Appreciation of the importance of folk lore as a basis for music inspiration.

F. A knowledge of the importance of music as an element of ancient Greek civilization.

G. Some knowledge of ancient and modern Greek music.

- H. Knowledge about early Greek musical instruments.
- I. Greater interest in all music relating to Greece.
- J. Recognition of the influence of Music, Art, Poetry, Drama, and Dancing in Greek culture and civilization.

Text References on Phaëton

Music

- How Music Grew — Bauer and Peyser — G. P. Putnam's Sons.
- Stories of Symphonic Music — Gilman — Garden City Publishing Co.
- The Music of Early Greece — Beatrice Perham — Neil A. Kjos.

Greek Mythology

- Archaic Greece — Marjorie and C. H. B. Quennell — G. P. Putnam's Sons.
- Classical Greece — Marjorie and C. H. B. Quennell — G. P. Putnam's Sons.
- Classic Myths — Mary Catherine Judd — Rand McNally and Company (How the Horses of the Sun Ran Away).
- Classic Myths in English Literature and Art — Gayley — Ginn & Co.
- Classical Myths — Max J. Herzberg — Allyn and Bacon.
- A Child's Book of Myths — Margaret Evans Price — Rand McNally & Co.
- Glimpses into the Long Ago — Edna McGuire — The Macmillan Co.
- Life of the Ancient Greeks — Gulick — D. Appleton and Company.
- Reading — Literature — Fourth Reader — Treadwell and Free — Row, Peterson and Company.
- Story of Ancient Times — McClure, Scheck, Wright — Laidlaw Bros.
- Stories of Greek Gods — Harding and Harding — Scott Pub. Co.
- Young Folk's Book of Myths — Amy Cruse — Little, Brown.

Greek Dance

- Antique Greek Dance — by Emmanuel.
- Greek Dancing — Louis Chalif.
- Music Through the Dance — Evelyn Porter — Scribner's Sons.

Greek Games

- Greek Games — O'Donnell and Finan

Additional Suggestions for Projects in Music, From Many Sources

1. Primary grades.
 - a. To find out what kinds of music help people to go to sleep. Notice the wind, the rain, the birds' songs, mother's songs, lullabies.
 - b. To learn to recognize differences between a lullaby and a march.
 - c. To find out why we like to march, to swing, to dance.
Notice the pulse in our wrists, the ticking clock, the click of the engine, the coming and going of the sun, the pulse feeling in all music. Are they natural?
 - d. To form a toy orchestra, and conduct it successfully.

- e. To recognize the **home-tone** in all music, both by sight and hearing.
- f. To prepare a program for parents or for another grade.
- g. To find out how Mozart learned to play well when so young.
- 2. Intermediate grades.
 - a. To discover what relation music has to other school subjects.
 - b. To make for a lower grade a story for the music of some beautiful instrumental record.
 - c. To find out why the folk music of Russia is so different from that of Italy.
 - d. To provide proper music for an entertainment, drama, or program.
 - e. To learn the need for key signatures.
 - f. To learn to translate staff notation to the piano keyboard.
 - g. To master the various uses of chromatics.
 - h. To discover why fine orchestral directors are paid twelve or fifteen thousand dollars or more a year.
 - i. To compose a class song or one that will illustrate some important history or literature topic.

TOPICS FOR DISCUSSION OF NOTE 33

- 1. Can you clarify the subject of projects in music education by drawing parallels from other fields such as English, mathematics, manual training, or physical education?
- 2. Did anyone ever motivate your childhood study of music? Was it by external or inherent appeal?
- 3. Would you go so far as to state that since every person is so different in his make-up and hence cannot learn exactly as some one else learns, the chief function of teaching is to develop adequate motivation?
- 4. How effective from the viewpoint of motivation was the Sunday school you attended as a child?
- 5. Name the types of motivation which are most effective in your student life now.
- 6. Criticize the suggested projects in music by arranging them in the order of the effectiveness of appeal they probably would make to a class of children you know.
- 7. Present a list of five restatements of these projects or of new ones which you believe would be effective with the class mentioned in the preceding topic.

ADDITIONAL READINGS ON NOTE 33

- Classroom Teacher, Vol. IV, pp. 278-308 (G)
- Foresman, Manual to Accompany Books of Songs, pp. 191-192 (G)
- Fox and Hopkins, Creative School Music, Part I (G)
- Gehrken, Music in the Grade School, Ch. XVIII, XIV, IX (G)
- Giddings, Grade School Music Teachings, Ch. XIII (G)

- McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, Ch. 2 (G)
Mursell, *Human Values in Music Education*, Ch. 6, 11, pp. 95-96 (B)
Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. III, IV (G)
National Society for the Study of Education, Part II, pp. 154-155 (G)

NOTE 34. VOICE QUALITY OF THE CHILD.

Children's voices should always be light and clear with a vital quality that gives a floating, ringing tone. Many children, as a result of poor models or noisy and exciting conditions outside the school have a tendency to shout and sing in a loud coarse voice. The proper correction of this common fault is an important function of the music period. But merely to hush a class into "soft" singing is likely to produce a breathy, lifeless, unnatural tone. With it there usually goes a dampening of enthusiasm and interest, and the beginning of a feeling that music is not a genuine and vital expression. The desirable voice quality is one that gives a beautiful expression of the spirit of a song.

It is well in the beginning to have the children sing soft tones until they have control of the so-called **head voice**. But this light singing alone is not adequate for all the vocal demands of children's songs, because it lacks the vitality which can be obtained by an admixture of the quality of speaking tones. Such a combination is the only type of tone that will grow in power from grade to grade. It is the natural tone of a healthy growing child that has not been impaired by wrong usage or bad example. The persistent use of the head voice alone makes growth impossible. The head voice is of the utmost importance in developing the voices of children, but must be mixed with the middle or speaking register. If this is not done the voices in the grammar grades will have much the same quality and quantity of tone in the middle register as the voices in the primary grades. Songs of joy and vigor are insipid and often disagreeable even in childhood unless colored by the necessary emotional quality in the voice. Light tones are not necessarily hushed tones and may be vital and full of color. Children should be taught that the same energy is used in song as in speech and that no more is needed. But the tone must always be as free from muscular control as in normal breathing.

Children naturally use the proper head voice on upper tones such as fourth line treble staff *d*, and this quality should be carried down into the lower tones and mixed with their natural quality. Great care on the teacher's part is needed to keep out all heavy, chest tones. If the chest voice is not lightened with some head voice quality it is apt to cause bad throats. It is also responsible for a good deal of flattening.

It is the duty of every teacher to secure the right sort of tone quality from her class. Vocal experts are largely agreed that beautiful tone depends upon right mental concept. Children will best get such concept through suggestion as to the true expression of the sentiment of the words to be sung, such as singing with a lullaby tone, a bird-like tone, a sighing wind tone, etc. The teacher must be the judge of the tone at first, but when the right quality is secured the class should be led to recognize and appreciate it. Habitual beauty of tone in school is the result of constant attention on the teacher's part with daily practice for the class, in all the singing they do. A good example given by the teacher for the class to imitate is perhaps the most effective means for securing good voice quality. When this is impossible, a few good recordings, by a clear soprano voice, of songs in which the children can join, will produce good results. Elementary school music cannot be a success unless there is beautiful singing by the children.

Some Factors Bearing Upon Tone Quality. Beautiful tone is dependent upon certain physical conditions pertaining to the individual, and upon the surroundings. These conditions the teacher should know. The following are some important ones.

1. **Healthful and cleanly conditions of the nose and throat.** The presence of adenoids or diseased tonsils can usually be detected by noting mouth-breathers. Proper professional treatment must be provided for in bad cases. In all cases the habit of nasal cleanliness (easily overlooked by the child himself) should be established. Tactful but firm insistence on these matters will soon produce good results. Some teachers in England begin the music lesson by requiring all children to use their handkerchiefs.

2. **Breath support.** The unconscious breathing of children is generally correct. Little or nothing need be said about the breath, but the teacher should see that conditions are right by having the class sit during actual singing without a feeling of strain. Backs should be straight, but not rigid; heads up, avoiding cramped throats. As a matter of fact, singing in any position is possible if muscular strain is absent. It is the breathing that makes it necessary to be in good posture, with chest well up and spine straight. Good posture is not a necessary thing in the singing period **only**. It is as vital and important in every lesson and occupation. Poor posture cannot prevail in other classes and be assumed at will at the singing period without certain strain. An interested child usually sits correctly, so too much stress should not be laid upon his posture if he is alive and interested in the work at hand. Just telling a child to sit straight is of temporary value only. He must become aware by **feeling** that one position is better

than another because he feels better and does better whatever is to be done, and that right physical use means right mental use. Therefore, it may even occasionally be well at the beginning of a lesson to allow the children to slump in their seats for a few moments, then, gradually, under the stimulus of right suggestions from the teacher, assume a correct posture. In this way, by contrast, they get the "feel" of a good position which in childhood is more important than an intellectual concept. The fertile-minded teacher has a rare opportunity at this time to bring this state about by suggesting little dramas and plays to fix the feeling in the child consciousness.

Breathing exercises for physical development. One minute devoted to the right kind of breathing exercises at the beginning of the music period will not only help the singing, but will invigorate the children for all of their work. Fill the room with fresh air before the music lesson. Have the children rise, stand on the balls of their feet, shoulders erect, chest high. Keep tension out of the neck by having the head thrown heavily from one side to the other. Hold the breath for a sufficient time to give a sense of a filled, resonant pair of lungs. Exhale slowly and evenly upon the palm of the hand in a long stream for as long a time as possible. A number of teachers advocate little plays for these breathing exercises. Miss Kathryn E. Stone, in her helpful *Teacher's Manual of Music for the Elementary Schools* gives the following suggestive exercises for primary grades:

"Smell the rose — hold the breath, then quietly and slowly blow away its petals.

Smell the violet — then blow to lift the ceiling.

Smell the clover — then moo like a cow.

Smell the clover — then hum or buzz like a bee, near and then far away.

Smell the honeysuckle — then hum like the humming bird.

Smell the flower — then blow a soap bubble or feather, send up a skyrocket, or wind the top with a z-z-z-z, or puff like an engine."

The important thing in all of these breathing exercises is that they should be done quickly and entered into heartily. During the actual singing period the teacher need say little if anything regarding breathing. If the children give due regard to the sense and the sentiment of the words, that is, if they phrase properly and sing with the right tone, they will breathe properly in most cases. *It is, in fact, better to have these exercises given at some period other than the music period, since they produce best results when used merely as relaxation or play.*

3. Relaxed, open throat; loose tongue and lower jaw; and flexible parted lips. It is unwise with children, to refer specifically to these

physical conditions, but, rather, they should be obtained through general suggestions as to facial expressions, feeling of yawning, laughing, etc. An excellent help which also does much to develop distinct enunciation is having the children repeat the words of the song silently with lip movements only. The spirit of play tends to relax the vocal organs.

4. Clear thinking and keen hearing. Alert attention is dependent on interest and habit. Interest in an activity is based upon understanding it and taking some part in it. To understand beautiful tone the children must hear it. They should be encouraged to judge of their own and others' voices and of tone quality in general as heard in the records to which they listen. The patient and persistent teacher will find that their development in good taste while sometimes spasmodic, is always interesting and encouraging.

5. Results of good tone. If the *quality* of tone is good it not only refines the taste of the children, but it helps phrasing and intonation. The essentials of voice quality are also the essentials of true pitch and with pure tone production inaccuracy of pitch usually disappears.

6. Flattening, and remedies for it. If this matter is never left to chance, but systematic and frequent tests of the pitch are made at convenient places in the singing, such as phrase endings and final endings, an encouraging improvement may be counted upon. A pitch pipe or some instrument is indispensable in this part of the work. But it is not enough that the *teacher* discover any inaccuracy; the *children* themselves should be led to do so. They should be led to listen to soft sounding of tones on the pitch pipe or piano at important places in their singing and to judge their accuracy thereby. Moreover, *this* is not enough; when inaccuracies occur, they should be corrected. While the children may wish to be correct, the teacher will need to analyze the situation and discover the cause. No entire room will sing out of tune. A few children probably will, but their imperfect singing is not due to any single cause. Here is where the skill and judgment of the teacher may find play, if individuals are tactfully dealt with. If it cannot be discovered which pupils are causing the difficulty, various small groups may be asked to sing, as a test. The poor singers may thus be identified and helped to correct their faults.

Tone Plays. It is generally conceded that freedom from thought of the physical action involved in voice production is desirable. That much can be done in such work through mental attitude has been demonstrated by many teachers of both children and adults. Prominent among such teachers was William L. Tomlins whose disciples in America are many. Mr. Tomlins' ideas were largely based upon the conviction that the child sings as naturally as he laughs and plays, and

that his power to sing is to be developed through his play instincts.

One of the most common faults in school singing is the short, jerky manner in which words and phrases are sung. A way to overcome this fault was used by Mr. Tomlins in his classes for children.⁴ He would ask the children to run their fingers lightly around the edges of their desks. The movement was smooth and continuous. There was a unity in movement and feeling because, while the fingers moved, the children were singing phrases or songs, and the voice followed the flow of the fingers, resulting in a lovely smooth even tone. He never said "hold the tone steady," but kept attention focussed on fingers.

The tone resulting from play exercises as performed by groups of children allows each child to merge his tone, unhampered by any sense of its smallness or any sort of self-consciousness, into the larger, more resonant tone of the group which in a way envelops him. Further, he finds himself better able to produce tone, stimulated as he is by the action of the play which perhaps suggests the source of the tone he is trying to make real. It may also in some fashion banish thought of self.

There is no end to the scope of material for these plays: — bells, large and small; saw mills; bees; mosquitoes; airplanes; engines; waves; winds; whistles, etc. The resourceful teacher will make up play activities in which the children imitate these familiar sounds.

NOTE 35. THE UNCERTAIN SINGER ("Monotones").

Uncertain singers, sometimes wrongly called monotones, are the ones who are unable to sing or "carry" a tune correctly. The term monotone means strictly one-tone. Almost never is a person who speaks with natural changes of inflection a real monotone, incapable of singing on more than one tone or pitch, but there are many persons who cannot carry a melody accurately. These uncertain singers differ widely in their limitations. Some have not learned to sing high; some have difficulty singing low; some lack a sense of tone direction. Some can distinguish pitch differences in tones which are made by someone else but cannot tell when they, themselves, are singing incorrectly. Very seldom is the trouble physical, in ear or voice. Generally it is a matter of inexperience in listening and singing. Almost always the trouble can be overcome by carefully training the children while still young. For adults it is much more difficult, if not occasionally impossible.

These uncertain singers generally love to sing, and often "rush in where angels fear to tread." They frequently have no hesitation in

* A number of other Tomlins breathing and tonal exercises will be found in the *Teachers Edition of Singing Youth* (C. C. Birchard & Co., Boston), pages 362 and 363.

trying to sing anything because they do not realize that they are making mistakes. The more musical children know when they do not know, and are more cautious in attempting to sing new songs or phrases. The uncertain singers need to be led to listen, and to try, alone, again and again, to do the various things that will help them to find and control their voices. Their progress is much quicker this way, for when singing alone they can better hear themselves. If left to sing in the group without special help, they frequently gain little themselves, and, moreover, mar the tone of the group. Their imperfect singing is confusing and retards the progress of the others, which is certainly unfair as well as unwise.

Monotones should not be separated from the class as a whole and grouped together. They should be placed near good singers so that correct intonation is heard. One way of leading the so-called monotone to discover that he has other tones in his voice is to get him to "me-ow" like a cat, squeal like a mouse or pig; to imitate animals, birds, or instruments with high-pitched sounds or noises. If, after the sound or noise is attempted, the child is unable to get the tone desired, ask him to make as high a noise as possible. Gradually turn the noise into a tone on a common comb or have him imitate another child. There are many devices but this usually gets results if there are no physical handicaps. Anyone that speaks can sing. When the "uncertain" singer finds his voice he is often one of the most musical in the class. Power and growth of tone comes when attention is given to correct flow of breath during physical growth.

These children should receive daily individual help. When properly handled this work can be done during the music period with class coöperation, throughout the first four grades. The spirit of play should be employed and the child led to see nothing to be ashamed of in his voice. It is futile to tell him his tones are right if they are not, but he must feel each day that he is accomplishing something. He should be commended for his effort, and favorable comparison made between his work of today and yesterday. Class coöperation must be good-natured and constructive, an attitude largely to be created by the teacher. The "monotone" should be active in all other features of the music lesson and praised for what he can do well. He can take part in all the rhythmic activities. He can often handle the intellectual problems extremely well, and frequently his artistic preferences are rather well developed. There is no occasion for him to be made to feel isolated or that he is unmusical. **As soon as he can carry a tune with others he should join the singing of the class.** Frequently he can sing portions of songs correctly with the rest of the class, and this should be

encouraged; but continued out-of-tune singing by one or a few singers should not be permitted.

To do this remedial work successfully requires interest and tact. If the primary teachers have been conscientious and skillful there will be only a few if any uncertain singers remaining in the fourth grade, except those who may come in from schools where no training has been given them. Beyond the fourth grade, the individual help needed should be given at noon or recess or at some period when five minutes privacy is possible. These children should be seated so that they may hear good voices near them. The good singers serve as models and afford general inspiration.

Following are some plans for tone development successfully used in this work. They are only suggestive and every live teacher will be able to add to them. Since rhythm is the basis of music it is wise to include abundant practice in rhythmic clapping, tapping, nodding, swaying, marching, and folk dancing as a means of awakening or strengthening musical feeling. This coupled with stimulating of the imagination for variations in tone will serve as excellent introduction and accompaniment to the purely tonal exercises listed below. A child filled with the spirit of music (introduced by rhythmic plays and games) will make rapid progress with tonal exercises.*

1. Imitating whistles: Toot-toot-too —
2. Imitating the sound of the wind. The rising in tone of the siren whistle may be produced by having the child follow in tone the rising course of a chalk line.
3. Imitating bells large and small: Ding-dong; ding-ding.
4. Humming like a mosquito.
5. Humming into vowel sounds: Hm-oh, etc.
6. Calling names in octaves, low to high: Wil-lie.
7. Throwing tones up like a ball (in octaves): *Do-Do* (To bound to the ceiling).
8. Imitating the voice of another child. (The clear, child voice is frequently more helpful than the teacher's voice as a model.)
9. Imitating tones which the teacher sings into the child's ear.
10. Reproducing tones, phrases, etc., played on a reed organ.
(This sustained tone is usually effective.)
11. Reproducing portions of songs sung by other children or the teacher. Suitable phrases, or smaller tone-groups, from the songs with which the class is familiar are usually more interesting than exercises or unfamiliar material.

* Pitch all these little tunes or tonal plays to suit the needs of each child.

Large intervals are easier to sense and to reproduce than small ones. In any case build upon what the child succeeds in doing. Create in the child's mind a feeling for beautiful and accurate tone, through careful listening to the beautiful patterns he hears. His response will be better as he learns to sing with **sustained** tones in good phrasing, which will be dependent on his breathing deeply and naturally. The teacher must not use her own voice too robustly, but with a childlike, ringing, floating quality.

DISCUSSION BEARING UPON NOTES 34 AND 35

1. In your opinion is singing as natural for a young child as speaking? Does your answer also cover conditions for the child as he advances through the grades?

2. There is now a strong tendency to extend the formal study of Speech in the public schools. If you have observed the work of speech teachers what is your opinion as to the relative "naturalness" of training the speaking voice and training the singing voice.

3. Is the crying of a baby well controlled? Does a baby use "the head voice" or light tones? Does crying injure his voice? Does normal shouting during play injure a child's voice? What about organized cheering at football games? How does your answer jibe with the discussion on Note 34?

4. What is the earliest recollection you have of becoming conscious of good and poor tone in singing or speaking? When did you become interested in improving the quality of your voice?

5. What are good words for describing the desired tone quality for children?

6. Why is the teacher's voice quality important?

7. What is your opinion of the handkerchief procedure reported from England?

8. Is the cause of flatting usually a poor ear or bad voice quality? Do musical children frequently flat?

9. Do you agree that the test of good posture is the ability to breathe easily and fully? If not, what standard or test would you suggest?

10. Which in your opinion is more important, "the feel of a good position" or "an intelligent concept of posture"?

11. How valuable do you consider the breathing exercises suggested by Miss Kathryn E. Stone? Would you use them? How do they compare in value with the tone plays listed?

12. Does the quality of tone influence phrasing and intonation? Can you illustrate?

13. Have you ever known a monotone, in the strict meaning of the word? What is the nearest approach to one you have met? Do you agree that "anyone who speaks can sing"?

14. Have you ever known anyone who was an "uncertain" singer when young and who later became a good "certain" singer? How was the change brought about?

15. When uncertain singers are asked to listen while the rest sing, how can they still keep up interest and feel themselves an important part of the class?

16. Would you enjoy the experience of having one child who is an uncertain singer assigned to you for curative treatment? What would you do?

ADDITIONAL READINGS ON NOTES 34 AND 35

Bentley, *The Song Primer, The Teacher's Book*, pp. 61-69 (G)

Classroom Teacher, Vol. IV, pp. 180-197 (G)

Coleman, *Creative Music for Children*, Ch. VI (G)

Dykema, *Music for Public School Administrators*, pp. 24-25 (G)

Farnsworth, *How to Study Music*, Ch. IV (G)

Gehrkins, *Music in the Grade School*, Ch. VIII (G)

Howard, *The Child Voice in Singing* (R)

Hubbard, *Music Teaching in the Elementary School*, pp. 50-65 (G)

McConathy, Miessner, Birge, and Bray, *Music Hour, Kindergarten and First Grade*, pp. 185-194 (G)

McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, pp. 77-83 (G)

McKenzie, *Music in the Junior School*, Ch. V (G)

Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 11 (G)

Taylor, *Melodic Method in School Music*, Ch. VI, VII (G)

NOTE 36. ROTE SINGING: THE FIRST SINGING EXPERIENCE.

Rote singing is singing by imitation, and requires no theoretical knowledge. Since the majority of children when they begin school have had little or no personal experience with music and are too young to understand any of its theory, it is easy to see the use for rote singing. It is the simple, happy, and effective means of opening up to the child a new and pleasant activity. Here, in the melodic, rhythmic, and poetic content of the various songs, he finds, in a naturally attractive medium, expressions of delightful experiences of other people. Some of these are different from the experiences he has had but many are closely related to his own. The latter songs easily take on the character of something which has occurred in his own life. It is not strange that song often serves him as an outlet for self-expression as he grows in dramatic, emotional, imaginative, and creative power.

The value of learning songs by rote does not cease with the lower grades. There are many times throughout the school years, and even adult life, when a song can be more quickly and spontaneously learned by rote than by note. Often the printed music is not at hand, the requisite sight-reading power is not present, or other reasons may make learning by rote the most effective if not the only available method. Every teacher needs the practice of learning and teaching songs by rote.

Selection of rote songs should be upon the basis of careful judgment of their value, in connection with the purpose for which they are taught. The two elements of song, text and music, should be scrutinized separately and then in combination. Is the text attractive and worthy? Would it be selected as a "memory gem" if it were judged merely as poetry? Is it adapted in thought and expression to the age for which the song is intended? Is the music of proper range and difficulty? Does it remain in the memory after a little study? Is it a tune which wears well, or do you as a teacher soon tire of it? Is the music suited to the text? Does it strengthen the main ideas and suggestions of the words? Is the poem more effective when sung with the music than when recited? Usually all of these queries should receive an affirmative answer before any song is selected for rote singing. There is such a wide choice easily available that only the best need be selected. Occasionally, however, there may be special reasons which warrant the selection of a song when only a few of the qualifications are met, but these are of peculiar importance. *America*, for instance, should be taught as a rote song to little children because of its national and patriotic significance, in spite of the difficulties in the text which in many instances is beyond their comprehension. Similar reasons justify the teaching of *The Star-Spangled Banner* a little later on. Certain hymns such as the *Doxology* can be likewise justified. But these are exceptional cases.

It is wise, as far as possible, to choose songs by acknowledged composers, or folk-songs found in good collections, and to remember that no song is worth teaching which has not in it the possibilities of effective and artistic rendition. Even a child of five has emotional experiences, and his singing should be an outlet for some of these. Songs selected in this way may cover a wide range of style and difficulty.

NOTE 37. SONGS FOR THE PERMANENT REPERTORY.

There is much beautiful music to be found in the many fine sets of books now published for children in the grades. An examination of leading books discloses that many songs are so frequently included that they seem to be almost universally accepted as precious possessions for all people, old and young. We may, therefore, conclude that the music instruction of the graded schools, to fulfill its purpose, should provide boys and girls with a considerable number of songs which they may enjoy singing in their homes, at meetings of friendly groups, and in larger assemblies where singing may be appropriate. If pleasurable song-singing is carried on through all the grades, particularly through the period of changing voices, the habit is likely to continue into adult

life, provided a suitable repertory has been established. This will certainly be true if proper songs have been learned in the days of youth when impressions can be clearly cut, and, through repetition, firmly fixed.

Although music-reading will be called in to aid in learning the repertory during the upper grades, the larger number of the songs will be learned by rote in whole or in part. A progressive, cumulative procedure is indicated in the following happy arrangement of songs to be learned through the grades:

PERMANENT REPERTORY SONGS*

First Grade

America, 1st stanza. Key of G starting on Do.
 Billy Magee Magaw. G minor. Do. (La in major).
 Jingle Bells. G. Sol.
 My Bonnie. B \flat . Sol.
 Pease Porridge Hot. A \flat . Do.
 Pop Goes the Weasel. D. Do.
 Rock-a-bye Baby. B \flat . Mi.
 Silent Night. C. Sol.
 Ten Little Indians. G. Do.
 Yankee Doodle. B \flat . Do.

Second Grade

America, 2nd stanza. G. Do.
 Deck the Hall. E \flat . Sol.
 Harvest Home. D \flat . Sol.
 Lavender's Blue. E \flat . Sol.
 Now Is the Month of Maying. G. Do.
 Sing a Song of Sixpence. D. Sol.
 Sweet and Low. G. Mi.
 When Johnny Comes Marching Home. G minor. Do. (La in major).

Third Grade

All Through the Night. G. Sol.
 America, 3rd and 4th stanzas. G. Do.
 Dixie. C. Sol.
 Flow Gently, Sweet Afton. G. Sol.
 O Come, All Ye Faithful. A. Do.
 Oh, How Lovely Is the Evening. G. Do.
 Row, Row, Row Your Boat. D. Do.
 Three Blind Mice. D. Mi.

Fourth Grade

America, the Beautiful. C. Sol.
 Are You Sleeping? (round) G. Do.
 Blue Bell of Scotland. E \flat . Sol.
 Come, Thou Almighty King. G. Sol.
 Old Folks at Home. D. Mi.
 Santa Lucia. C. Sol.
 We, Three Kings. E minor. Sol. (Mi in major).

Fifth Grade

Battle Hymn of the Republic. B \flat . Sol.
 Christmas Carolling Song. F. Do.
 Erie Canal. D minor. Mi.
 Hark the Herald Angels. G. Sol.
 Merry Life. E \flat . Sol.
 Old Black Joe. D. Do.
 Sailing. C. Sol.
 Welcome Sweet Springtime. G. Sol.

Sixth Grade

Coming Through the Rye. G. Sol.
 For He's a Jolly Good Fellow. G. Mi.
 Home on the Range. F. Sol.
 Home Sweet Home. E \flat . Do.
 It Came Upon a Midnight Clear. B \flat . Sol.
 Little Brown Church. B \flat . Sol.
 Oh, Susanna. E \flat . Do.
 Star-Spangled Banner. B \flat . Sol. (1st and last stanzas).

* All of these songs listed here are found in the Laurel Music Series and in either the *New Green Twice 55 Community Songs*, *The New Brown Twice 55 Community Songs*, *Sing!*, or *Singing Youth* (published by C. C. Birchard & Co.). The larger number (43) are contained in the *Brown Twice 55*.

Seventh Grade

Cantique de Noel D♭. Mi.
 Believe Me If All. E♭. Mi.
 Dona Nobis Pacem. F. Do.
 Drink to Me Only. E♭. Mi.
 First Noël. D. Mi.
 Go Down, Moses. G minor. Mi.
 Goodbye, My Lover, Goodbye. G. Mi.
 Love's Old Sweet Song. F. Do.
 Summer is i-cumen in. D. Do.

Eighth Grade

Auld Lang Syne. F. Sol.
 Annie Laurie. C. Mi.
 Faith of Our Fathers. A♭. Mi.
 Good Night, Ladies. B♭. Mi.
 Levee Song. A♭. Sol.
 Marianina. E♭. Sol.
 Non Nobis, Domine (Wm. Byrd). D. Do.
 Stars of the Summer Night. E♭. Sol.
 Swing Low, Sweet Chariot. F. Do.

TOPICS FOR DISCUSSION OF NOTES 36 AND 37

1. Can you imagine what music instruction with very young children would be if there were no teaching songs by rote? Is there any elementary education in any subject in which imitation of a model given by the teacher does not play an important role?

2. Have you in your past year learned any songs by rote? Was it a useful, exact, and economical way of learning them?

3. Select at random any nine songs which you can sing from memory and test their value as rote songs for children by the nine standards listed in the third paragraph of Note 36. For approval, do some of them need the special reasons given toward the close of that paragraph?

4. If you can obtain copies of the school song books which were in use when your parents or grandparents went to school, apply to the songs in those collections the standards we have just been discussing. Do you find in those books any of the songs listed in Note 37?

5. What is your opinion of the desirability of trying to have children acquire a permanent repertory of songs such as those listed in Note 37? How many of them can you sing from memory? Do you wish you knew more? Why? Will you do anything about it?

6. What changes do you think would improve the permanent repertory list as printed in this Handbook?

7. Which of the songs in the list should children sing in parts?

ADDITIONAL READINGS ON NOTES 36 AND 37

Bentley, Song Primer, The Teacher's Book, pp. 57-61 (G)
 Clark, Music Appreciation for Little Children, pp. 47-63 (A)
 Clark, Music Appreciation with the Victrola, pp. 43-57 (A)
 Classroom Teacher, Vol. IV, pp. 197-214 (G)
 Earhart, The Meaning and Teaching of Music, Ch. 7, 8 (G)
 Farnsworth, Education Through Music, Ch. VI, VII (G)
 Gehrkens, Music in the Grade Schools, Ch. III, XV (G)
 Krehbiel, Afro-American Folk Songs (Q)
 Lomax, American Ballads and Folk Songs (Q)
 Lomax, Cowboy Songs and Other Frontier Ballads (Q)

McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, Ch. I (G)
Thorn, *Music For the Young Child*, Part II (G)
Van Loon, *The Songs We Sing* (Q)

NOTE 38. TEACHING SONGS BY ROTE OR IMITATION.

No small part of the value of rote singing depends upon the way the children learn the songs. They may learn them without interest or appreciation, without thought or caring, without independence or responsibility. On the other hand they may learn them joyously, eagerly, willingly. If the teacher gives too much help the children may merely repeat listlessly and parrot-like; if she gives too little, the children may make so many mistakes as to lose the spirit or ideas of the song. The right kind of rote teaching maintains the learning as an interesting process which develops good habits of attention, comparison, and retention, all in connection with increasingly accurate listening followed by accurate repetition. Such listening and careful singing, coupled with judicious criticism by the teacher, also leads children to notice the beauty of sustained, smooth tone, and cultivates their ability to produce it. This may be strengthened through the stimulus of listening to contrasts of style in both instruments and voices and by singing (like a violin) song phrases with **m**, **ng**, **loo**, or some other neutral syllable. Such procedure helps to correct one of the commonest faults in singing, the disjointed interruption of the flow of tone. It is seldom well to use an entire lesson period, even in the beginning of school life, for a single rote song. A little time on each of several days will do more to teach a song properly than a single period aggregating the same amount of time on one day. A class may be learning more than one song at a time without fear of confusion. In upper grades it is well to have the words partly committed first. To teach a rote song the process may be somewhat as follows:

1. Arouse the children's interest in the song; prepare the soil for the seed. This may be done by briefly telling the story of the song, by establishing some connection between it and the child's interests, by setting up a mental picture, by creating the desired atmosphere, or by leading the child to discover some of the striking facts for himself. Do not use much time for this phase. Remember this is introduction only; the song is the important item.

2. Sing the song as a whole as artistically as possible, with an accompaniment if feasible. (Never guess at the pitch and always be careful of the correct tempo.) To give the song at its best, the teacher must know it well and sing it freely, with good vocal and facial expression. Every teacher should practice singing all rote-songs before the mirror,

and cultivate an expressive face. The singing should emphasize still further the motivation set up in the first procedure of creating the atmosphere of the song. This first singing should be telling a story in song or painting a picture or creating a mood. It is not well to beat time, or indicate high or low tones or any of the theoretic details of the song at this time.

3. It is a good thing for the teacher to sing the song two or three times for the children to listen, except in the case of very short melodies. Each time in listening, the class should have some definite point of interest in mind. This requires resourcefulness from the teacher, and generally needs careful preparation. During these rehearsals the children may sometimes (a) hum, (b) keep time, (c) watch how high it goes, etc., (d) outline phrases in the air. The teacher may sketch phrases on the board as she sings, and may indicate the ones that may be alike by checking them in some way. For example:

Pease porridge hot, pease porridge cold,

Some like it hot, some like it cold,

Pease porridge in the pot nine days old,

Some like it in the pot nine days old.

If the song is long, it is a good plan to have the children listen to it for two or three days as the teacher sings it, before they attempt to sing the phrases back. When the children have heard the song enough so that they can reproduce all or a part of it the teacher may start with any phrase that is outstanding. This will usually be the first, although it may be a refrain in the middle and end of the song.

4. The teacher sings the phrase and the class repeat it. If they do not do it well, it is either too difficult or they are not trying. (Secure their interest.) If it is too difficult, what is the matter? It is probably too long a phrase for them to remember. Let the children sing the cadence tones of the phrase after you sing the beginning tones. If it does not destroy the sense, you may break the phrase. You may pick out the motives in the phrase, and have them sung back. The power of remembering a full phrase grows with experience. It is usually disastrous to have the uncertain singers take part in this first learning of a song: correct impressions are of the greatest importance at this time. When you are ready for the class or for an individual to sing back what you have sung for them, a gesture to indicate this is better than a spoken direction. Other phrases are continued in the same way. It is often necessary for the teacher to sing the first tone of the repeated phrase with the children just to get them started, for it is often difficult to get that first tone correctly. It is wise for the teacher to be able to fit the syllables to the song at any point in it, so as to be

very sure that she is right herself. Now, while this is one good way to teach a song by rote, there are other good ways, and it is deadly to get into a rut and always do things the same way. Sometimes the children can, when the teacher gives them their first chance to sing the song, reproduce two, three, four phrases, or the complete song without being drilled upon individual parts. This of course is a most desirable condition. If this is not possible, follow directions in section 5, below. The teacher must study each song to find new and interesting ways for rote work which will develop in the child the three-fold power of (1) attention, (2) retention, (3) independent singing.

5. Combine the sections of the song. Care should be taken to have the children grasp the significance of each part and thoroughly understand and distinctly pronounce each word. The ridiculous, and yet pathetic, ideas children sometimes get are the result of insufficient care on the part of the teacher to secure an understanding of the words. Many instances might be cited such as the child who sang "Mary had a little lamb, Its fleas were white as snow," or the boy who asked his parents the meaning of the hymn which told about "the consecrated cross-eyed bear." Too often children sing without any comprehension "My country, tissuf the," and speak of the song as "My country tis." Interest will be stimulated and interpretation frequently made more vital by apportioning parts of the song to various groups or individuals instead of having the class sing all the time. When books containing the song can be put into the hands of the pupils, it is occasionally advisable in this rote work to do so, as the eye-ear combination is a good preparation for sight-reading. The song so taught, however, is apt to be not quite so spontaneous as when taught entirely by ear, but this is not necessarily so.

Gestures, except as they strongly and appropriately indicate the time feeling are not particularly desirable, though they may be used sometimes to please a class. They are much better used in folk-songs and folk-games.

In singing a song after it is well learned there is always need for an introduction of some kind to establish the key and the tempo. If a piano accompaniment is used, or a phonograph, this is provided. When however, there is only the pitch pipe, the teacher will need to give a short pattern, using usually the first phrase of the song. She should also direct the singing throughout the song, so that the class may keep well together and sing with uniform expression. (For a somewhat extended discussion of conducting see Note 82.) After securing a natural, child-like interpretation of a song it needs to be preserved through careful, appreciative singing. Allowing a class to sing undi-

rected while the teacher attends to other matters, may be helpful in suggesting to the children the possibility of singing by themselves at home, but unless carefully handled, it plays havoc with beautiful class singing. Preserve spontaneity and joy in rote singing. This can be done in various ways.

- a.* Have the class or individuals choose the song to sing.
- b.* Express yourself as very fond of a song and ask the class to sing it for you.
- c.* Connect the song with some project in which the class is interested.
- d.* Have journeys or adventures in song, thus bringing in various songs loosely connected by some slight story.
- e.* Have groups of children sing, as for duets, trios, quartets, semi-choruses, etc.
- f.* Have memory contests, between boys and girls, or sides chosen as in spelling matches, in the singing of a dozen songs or more by individuals. This may come after getting ready for a week, perhaps.
- g.* Plan to go and sing for a neighboring grade.
- h.* Plan to have a neighboring grade come in and sing for your class.

Many more ways may be worked out.

NOTE 39. ARTISTIC SONG SINGING

Beautiful song singing is possible with even first grade children. They can know when they sing beautifully, and they always enjoy it when they do sing well. Beautiful singing is dependent upon (1) good voice quality, (2) feeling for the song, (3) enunciation, (4) pronunciation, and (5) vocalization. We have already discussed the first two items: we now consider the other three.

Enunciation.

1. In the lower grades, games and plays which involve clear enunciation may well find a place. Such plays as "tick-tock," "hu-sssh," emphasizing the **t**, **k**, and **sh** are good.
2. Individuals and small groups may sing new verses, as yet unlearned by the class, endeavoring to make themselves understood.
3. The class may make this a special object in singing for strangers.
4. The class may frequently imagine a strange audience, and try to please it.

5. Teachers or pupils may try to determine what song is being recited when it is given without tone, that is with lip movements only.

If there are individuals needing special attention for particular faults, exercises may be given (usually with an emotional incentive) employing the correct action of the tongue and lips, allowing the ear of both teacher and pupil to be the judge of success or failure. For suggestions as to diagnosis and remedies for such troubles see the book called *Health Supervision and Medical Inspection of the School*, by Wood and Rowell.

Pronunciation.

This is a matter so largely governed by local and provincial habits that each section of the country has its own problems. The dictionaries, however, approximate a standard pronunciation, and usually it is that which should be used in singing. Anything that interferes with pure, free vowels and clean-cut consonants should be avoided even though it seem an affectation as compared with certain habits of speech. The standard set up is dependent upon the ear of teacher and pupil; this indicates the importance of cultivating the ear by attentive listening to one's self and to others.

In certain sections of the East there is a tendency to nasal drawling in such words as "down," "town." In parts of the South there is heard the dropping of the final g in "ing" endings. In the middle west is heard the narrow contracted a as in "candy," "Kansas," and the like. In some large cities the r is frequently dropped so that "thirty" becomes "thoity." In all parts of the country are found the various peculiarities of foreigners' pronunciation, needing correction. The music period with its constant attention to rhythm, tone, shading, and expression offers an excellent opportunity for stressing the niceties of speech, and of giving children a pleasure in pronouncing with care. They should develop pride in pronouncing English in its finest manner. It is a social and business asset.

Vocalization.

We use the term vocalizing not to apply to exercises or vocalises which seek to develop tone quality and range by singing a vowel or syllable to many tones, but rather to the correct and distinct singing of connected words with proper tone quality. It thus involves both pronunciation and enunciation. All suggestions given under these two topics should be reviewed, combined, and now united with careful attention to tone quality. Correct vocalizing is not an especially difficult thing to master, but it is often badly done by untrained singers, simply through oversight

due to the much discussed element in music study, the untrained ear. Many of the common faults in singing are unconsciously committed.

Some of them may briefly be noted as follows:

1. Carelessness with certain syllables as *chil-drun* for *chil-dren*; *noo* for *new* (i.e. *ne-u*); *an-gul* for *an-gel*, etc.

2. The premature ending of a vowel sound as: *hi-ee* for *high*. The vowel sound should be held intact until the actual close of the word as: *ni——ght*.

3. The slurring of tones, common in progressions where there are intervals of thirds or more; a very bad habit and one which is most often indulged in unconsciously. It can be stopped, only by attention. Resort may have to be made to the other extreme of staccato, until the habit is broken.

DISCUSSION BEARING UPON NOTES 38 AND 39

1. How effective do you think the five steps listed for teaching a song by rote will be when you use them? Make a brief sketch of what you would do or say under each of the five steps with three songs of different characters.

2. Think of occasions when you have observed some one (other than your present classmates) teach a rote song. Try to formulate the steps. How do they compare in effectiveness with those listed in Note 38?

3. Could these five steps be adapted advantageously to the teaching by rote of anything other than songs? In what fields might they be helpful? In what fields would they be of little or no use?

4. Can songs be taught by a phonograph without the teacher singing at all? Do you think there would be significant differences in the procedure from that we have been discussing? What about understanding the words of recorded music?

5. What is your opinion of the advice that you "cultivate an expressive face"? Will it be difficult for you to use facial expression when you teach these songs? What can you do about it?

6. When the class does not respond correctly what is wrong? How can you find out and what will you do to help matters?

7. Will you have the uncertain singers join in the work while teaching the class to sing a new song? Why?

8. Do you think it is true that children often get the words wrong so that they are ridiculous? Why is this? Can it be avoided entirely? Can it be lessened?

9. What are some of the things that interfere with beautiful singing even if the tune and words are correctly learned? Do you make mistakes of this kind? Why? Can and should anything be done about it?

10. Do you think it is affected to be careful of enunciation and pronunciation?

ADDITIONAL READINGS ON NOTES 38 AND 39

- Classroom Teacher, Vol. IV, pp. 229-254 (G)
Dann, New Manual for Teachers, pp. 14-15 (G)
Gehrkens, Music in the Grade Schools, Ch. IV, V (G)
Giddings, Grade School Music Teaching, Ch. II, III (G)
Hubbard, Music Teaching in the Elementary Schools, pp. 64-77, 120-123 (G)
McConathy, Miessner, Birge, and Bray, Music Hour, Kindergarten and First Grade, pp. 193-194 (G)
McConathy, Miessner, Birge, Bray, Music Hour, Elementary Teacher's Manual, pp. 33-38 (G)
McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 87-101, 166-169 (G)
McKenzie, Music in the Junior School, Ch. IV (G)
Mursell and Glenn, The Psychology of School Music Teaching, Ch. 10 (G)
Parker, McConathy, Birge, Miessner, The Progressive Music Series, Teacher's Manual, Vol. I, pp. 12-14 (G)

NOTE 40. LISTENING TO MUSIC IN THE ELEMENTARY GRADES.

Every aspect of music, including, of course, singing, necessarily involves listening. Hence any implication that we cannot have training in listening, or even listening lessons, until a phonograph or a radio is available, is false. A "concert" may be given by little singers as well as by mature ones, and for young children a "piece" played by one of their mates on harmonium or piano, may be as significant as a phonograph recording of a band or orchestra. Often, in fact, attitudes of careful appreciative attention may be much more easily developed when listening to the living performer, slight in attainment though he may be, than when listening to a phonograph record, even though great artists have prepared it. Even the simplest song has most of the elements of music, which are there to be distinguished by the listening ear. These elements combine to make the song, but they may be separated or noticed individually and become the source of a different type of pleasure from that produced by the song as a whole. For example, a teacher or a child with an unusually sweet voice may, like the call of a bird, give pleasure through tone quality alone, without regard to rhythm, the text or story of the words, or other elements in the complete appeal of the song. Even if no instrumental performance is available, listening lessons based only upon singing by the children are entirely feasible. The ease of obtaining mechanical reproductions tends to make us neglect our own resources.

But recorded music makes possible so many additional and unique values in school music that a phonograph with an adequate supply of

records may well be considered as indispensable equipment. The right records are correct as to pitch, tempo, and tones; they contribute accompaniments to songs; they give varied tone color by reproducing the playing of various instruments; they present material which is otherwise difficult or impossible to obtain; they always render the same version, whether the teacher be in sickness or in health; they are tireless and will play any composition an indefinite number of times; they are as much at the service of the unmusical as of the musical teacher; they are objective and may be analyzed or discussed without affecting the feelings of the performers; they leave the teacher freer to observe or to take part in an activity than he can be when he is singing or playing.

Remembering, then, that training in more discriminating and appreciative listening should be conducted both with the music produced by children and teacher and by phonograph, alone or with participation by the class, let us consider what young children should be helped to hear and to do. There will, first of all, be **tone** — simple, pure, lovely, as contrasted with **noise**. Many words describing **tone** will help develop discrimination: loud and soft; high and low; near and distant; brave and timid; happy and sad; kind and stern; bright and dark; cheerful and threatening; piercing and quiet; restful and restless; light and heavy; and many other descriptive terms. **Rhythm** will call forth such words as strong and weak; fast and slow; regular and irregular; heavy and light; joyous and sad; tripping and dragging; long and short; walking and running; skipping and galloping; swaying and resting; and others. **Melody** will be described with terms such as upward and downward; zigzagging and straightaway; step-wise and leaping; closed and open; certain and uncertain; bold and timid; simple and complex; ordinary and unusual; expected and strange; restricted and free; and others. **Ideas of form or structure** will be developed upon the basis of the recognition of repetition and contrast; of same and different; almost the same and not very different or completely different; heard before or new, etc. **The effect of the music as a whole** will be embodied in words such as restful, exciting, stirring, sad, happy, questioning, soothing, stimulating, satisfying, disturbing, and the like. And of course there will be frequent occasions when the loveliness of the music so possesses the listeners that they would rather be quiet than talk about it.

But often, with children, physical expression to music is much more satisfying than talking about it. Moreover, for the teacher, what children do rather than what they say, when they listen to music, is a true index to what they hear. Although training in rhythmic expression to music is now included in the preparation of most school music teachers, it is surprising how much a teacher, who has not had that instruction,

can accomplish with children in rhythmic expression if he handles them wisely. Children are naturally rhythmic and much music is of a character that suggests rhythmic movement. If strongly rhythmic music is played to children who have not heard it before, and they are given free rein to "do what the music says," there will practically always be a satisfactory beginning of what later may become well-controlled interpretive rhythmic response. Many of the children will move rather aimlessly, but here and there a child will definitely respond to the rhythmic pulsation and will sense the moods of the music and be able to express these in significant bodily movements. Other children a little less definite in their responses will recognize the adequacy of the one child's movements and will more or less consciously adapt their own movements to his. Class discussion usually results in approval of the more adequate movements.

Another subject for class discussion which is helpful and rewarding when the teacher is keen and well-prepared in music history and biography is "learning to know a composer through a study of his music."* Mendelssohn, MacDowell, Mozart, Haydn, emerge as almost recognizable human beings after their music has been described as bright, cheerful, kindly, humorous, noble, strong, sympathetic, nature-loving, dreamy, vigorous, or the like.

From the first days in school, children will be happier and better for listening to suitable music well presented to them. A teacher, who loves good music and is thoroughly familiar with the selections to be used, can interest children in almost any sort of composition. However, in general, it may be stated that music having the following characteristics is probably the type with which to begin in the elementary grades.

Clean-cut phrases of beautiful melody.

Definite pulse groupings which will serve as stimulus to various activities.

In a few compositions, a descriptive style in which a story may be easily traced.

Tone-color of beauty well indicated through the use of only a few instruments, such as violin, clarinet, trumpet, horn, and bells.

Familiar songs which the children may sing with phonograph accompaniment.

Selections short enough not to tax the child's power of attention overmuch, but not by any means confined to babyish music, and under no condition inferior music.

* This phrase is quoted from Louis Mohler, who, in his helpful little book *Teaching Music from an Appreciative Basis*, develops this idea as well as some of the others which appear in our discussion.

The following results in the child's growth may be expected:

Increased pleasure in physical response.

Increased pleasure in quiet listening to music well performed.

Sensing the moods.

Increased pleasure in singing with accompaniments.

Increased pleasure in the beauty of certain instruments for certain uses in music.

Growth in imagination as set up by the music heard.

Added ability in remembering tunes heard as themes, and eventually appreciating the devices of composition, and the charm of balance and form.

Growth in general musical knowledge.

The teacher's part in appreciation work in the lower grades may be summarized thus:

To show personal pleasure in the music, and to know it thoroughly.

To use originality in helping the children to catch the meaning of the music in both physical response and in quiet listening.

To allow face and body to express appreciation of the music.

To be ready with illustrations in both story and art.

To refrain from talking too much.

To refrain from imposing ideas on the children.

To provide a thread of connection between the different selections used.

To keep a good phonograph in proper order and to be constantly searching for good records.

Since all the elements of music are present in even very simple selections, development of a course of study in the listening aspects is less a question of the musical selections to be used, than of the musical aspects to be studied, and, especially, of the thoroughness with which these shall be investigated. If children are stirred to make their own observations they will gradually grow through their own efforts and through constantly observing the various musical selections with which they come into contact. In presenting a list of specific compositions which may serve as listening material in the grades we do not assign them to specific grades but suggest that teachers select these or other good compositions according to the needs and powers of the children, the amount of time available, and the relation of the specific material particularly for listening, to the other music of the grades.

MATERIAL FOR PRODUCING REACTIONS JUST DESCRIBED.

In order to make the preceding demonstrations more specific there are listed below the names of compositions which exemplify the material for

producing the types of reactions just discussed. All of these are available on phonograph records, usually in several makes. The list given below might constitute an initial equipment, costing about \$25, which could be used for several grades. Other desirable titles for further purchases are given in Note 70.

1. Natural Undirected Enjoyment.

- a. Minuet from Orpheus: Gluck.
- b. Träumerei: Schumann.
- c. To a Wild Rose; To a Water Lily: MacDowell.
- d. But the Lord is Mindful of His Own: Mendelssohn.
- e. The Swan: Saint-Saens.
- f. Andante Cantabile: Tchaikovsky.

2. Material for Sensing Mood.

- a. Spring Song: Mendelssohn.
- b. Blue Danube Waltz: Strauss.
- c. Barcarolle: Offenbach.
- d. On Wings of Song: Mendelssohn.
- e. Elegy: Massenet.
- f. Deep River: Burleigh.
- g. Whirlwind: Krantz.

3. Music with Imitations or a Story.

- a. The Flight of the Bumble Bee: Rimsky-Korsakov.
- b. Spinning Song: Mendelssohn.
- c. The Music Box: Liadov.
- d. The Clock: Kullak.
- e. Of a Tailor and a Bear: MacDowell.
- f. William Tell Overture: Rossini.
- g. Bird Calls.

4. Beginning of Training in Concentration and Discrimination, especially in Simple Form Study.

- a. Minuet in G: Beethoven.
- b. Melody in F: Rubinstein.
- c. Lullabies by Mozart, Schubert, and Brahms.
- d. America the Beautiful; Merry Life; Old Folks at Home;
When Johnny Comes Marching Home: Band Accompaniments for Singing.
- e. Amaryllis: Old French.
- f. Humoresque: Dvorak.

5. Material for Bodily Expression and Sensing Rhythm.

- a. March: Hollaender.
- b. Marche Militaire: Schubert.
- c. March from "Babes in Toyland": Herbert.
- d. March from "Aida": Verdi.
- e. March of the Little Lead Soldiers: Pierne.
- f. The Flatterer: Chaminade.
- g. Sylvia Ballet: Delibes.
- h. Gypsy Rondo: Haydn.
- i. Wild Rider: Schumann.
- j. Light Cavalry Overture: von Suppe.
- k. Minuet from "Don Juan": Mozart.
- l. Minuet: Boccherini.
- m. Minuet: Bach.
- n. Waltz in E: Moszkowski.
- o. Waltz, Opus 39, No. 15: Brahms.
- p. Amaryllis: Ghys.
- q. Le Secret: Gautier.
- r. La Czarine, Mazurka: Ganne.
- s. Folk Dances: Shoemakers Dance (Swedish), Mountain Dance (Norwegian), Muffin Man (English), Virginia Reel (American).

6. Material for Recognition of Instruments and their Use.

Practically everything already listed and also the following:

- a. Dance of the Reed Pipes (Nutcracker Suite): Tchaikovsky.
- b. Dance of the Chinese Doll (Nutcracker Suite): Tchaikovsky.
- c. Prelude to Act III "Lohengrin": Wagner.

TOPICS FOR DISCUSSION OF NOTE 40

1. Do you agree with the first sentence in this note? Can you justify it in several fields, such as playing the piano, writing scales, copying music, reading music silently, harmonizing a melody on paper?

2. Can you recall any informal "concerts" which the children gave in your room when you went to school? Did you take part in any of them? Can you recall the musical impressions they made upon you?

3. What is the main appeal to you when you hear a song sung:—the tonal quality of the singer, the melody, the rhythm, the harmony, or the text? Should it be a combination of all?

NOTE: Further discussion of methods and material for listening to phonograph records will be found in Notes 70 and 79, devoted to Listening in the Junior High School.

4. Would you rather sing a song or hear some one else sing it? Would your answer be different if you were a better singer?

5. Upon what factors does the question of the value of the phonograph in the schoolroom depend? — Whether the teacher is a good singer? Whether there is a piano or organ in the room? Whether the teacher plays another instrument, such as the violin? Whether the teacher is musical or unmusical? Whether the phonograph is a good instrument?

6. Listen to three compositions intended for children and see how many words listed in the third paragraph of Note 40 as describing *tone, rhythm, melody, form, and the effect of music as a whole* you can adequately utilize.

7. Did you ever as a child when you heard music, desire to express in bodily movements the emotions stirred in you? If you learned to dance, did that adequately satisfy those emotional stirrings?

8. To what extent does modern social dancing seem to you expressive of what the music suggests to the dancers?

9. When you hear music by Mendelssohn, MacDowell, Mozart, Haydn, or any other great composer, do you feel you are becoming acquainted with the composer through his music?

10. Which of the items listed in the latter part of Note 40 as "the teacher's part in appreciation work" do you feel you are now qualified to contribute? How can you improve your preparation?

ADDITIONAL READINGS ON NOTE 40

Anon., Pictures of Orchestral Instruments (M)

Clark, Music Appreciation for Little Children, pp. 23-29 (A)

Clark, Music Appreciation with the Victrola, pp. 9-27 (A)

Cooke, Young Folk's Picture History (M)

Cooke, Standard History of Music (B)

Crawford, Pictured Lives of Great Musicians (M)

Cross, Music Stories for Boys and Girls (B)

Faulkner, What We Hear in Music (A)

Gehrken, Music in the Grade Schools, Ch. 2 (G)

Glenn and Lowry, Music Appreciation for Every Child (A)

Gramophone Shop Encyclopedia of Recorded Music (A)

Hansl and Kaufman, Minute Sketches of Great Composers (B)

Kinsky, History of Music in Pictures (M)

McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 101-111 (G)

McKenzie, Music in the Junior School, Ch. VI (G)

Mohler, Teaching Music From An Appreciative Basis (G)

Mursell and Glenn, The Psychology of School Music Teaching, Ch. V (G)

Ripley and Schneider, Art Music Readers (A)

Romaine, The Flute Boy of the Navajos (A)

Scholes, A Miniature History of Music (B)

Schwimmer, Famous Musicians as Children (B)

Smith, Singing Twins (B)

Stokowski, This Magic World of Music (A)

Vandevere, Great Men Who Made Music (B)

Wheeler and Deucher, Joseph Haydn the Merry Little Peasant (B)

Wheeler and Deucher, Mozart the Wonder Boy (B)

Wheeler and Deucher, Sebastian Bach the Boy from Thuringia (B)

NOTE 41. DEFINITE RHYTHMIC RESPONSES AS INTRODUCTION TO MUSIC READING.

A. The Rhythm Band or Toy Orchestra.

The rhythm band is both an end in itself and a means to something else. It is an end because it is so delightful to the children. They, of course, are not interested in the further learning, namely, music reading that will come from it if properly developed. Since both beauty and joy are their own excuse for being, much may be said for the children's point of view. Possibly children could be happy for a rather long period doing nothing but playing rhythm instruments, and it might be made a very large part of their musical training. But they would eventually tire of it, and the resulting musical education would be a decidedly meagre one. Hence we must welcome the children's pleasure in the rhythm band, but use it to lead to other and more advanced activities. We shall in this section stress its values as preparation for music reading.

This point of view immediately makes secondary that use for which the rhythm band is frequently considered to be extremely important, namely, the putting on of a good show. So many phases of the music program are worthwhile as a vital portion of the child's musical training, that it is unwise and wasteful to do anything merely for show purposes. Singing lovely rote-songs, doing rhythmic exercises, originating melodies, reading music from the printed page, all make good shows, but we do not include them in the music program merely for that purpose.

The rhythm band is primarily a device for strengthening children's rhythmic sense: not creating it,—for nature must have taken care of that — but strengthening it. To accomplish this, music is played on the piano or the phonograph while the children with their simple instruments — two little sticks, a drum, rattles, cocoanut shells, castanets, bells, glasses, gongs, triangle, tambourine, sand paper, in fact anything which will serve to mark the rhythm without being too noisy — indicate the principal accents and other features of the music they learn to distinguish. The simplest type of music is the $\frac{2}{4}$ march, such as Schumann's *Soldiers March*, or a straightforward waltz, such as *Ciribiribin* by Pestalozza or *Waltz in A♭* by Brahms. Variety may be introduced by having one type of instrument, such as the rhythm sticks or pencils,

play four measures; then a different type, such as the bells, another four measures; and so on. Two kinds of instruments may occasionally be combined in the playing, while in climaxes all the instruments may join for a short time. As the children become more adept, their instruments may mark other accents beside the principal one so that in a slow $\frac{3}{4}$ for example, one instrument plays the first beat, another the second, and still another the third beat. Still greater variety may be obtained by having some of the instruments play the note values of portions of the melody. From the large amount of excellent material for rhythm bands now available on phonograph records, the teacher should select numbers which are suited to the developing powers of the children. This activity may profitably be begun in the first grade and continued, with greater demands on the children's musical powers, into the fourth, fifth, and even sixth grade. Moreover, as will be seen in Section Three of this Handbook some adaptation of this idea may be used in connection with singing in the junior high school. But playing upon these toy instruments should not be allowed to divert capable children from entering upon more serious instruments.

Since rhythm bands are to be used primarily for strengthening the rhythmic sense of the children, their playing should be the result of their own responses to the music and not the imitating of the teacher or the following of her over-minute directions. When a piece is played for rhythmic use, the children without specific suggestions from the teacher, should be allowed to indicate what portions they would like to accent with their various instruments. This is creative not only on the side of rhythm but of instrumentation or orchestration. Different ideas should be tried out, discussed by the class, and voted upon by all the members — from the first grade up. Eventually the best one or the best two may be selected and used until some child suggests a better interpretation. Such a child will naturally be designated as a leader, but all children should as part of their training have the opportunity of leading the group.

In the second or the third grade, the desire to preserve a particularly effective interpretation should result in enough study of notation to make some simple record of it which may be read when this interpretation is to be used again. Eventually some of the published printed parts for rhythm bands may be used for reading and playing, thus serving as a direct introduction to music reading. But these should not be introduced so early as to destroy the valuable practice of having the children create their own interpretations and occasionally recording these. Further suggestions on the use of rhythm instruments will be found in Note 70.





The Moline, Illinois, percussion band group has attractive special costumes.

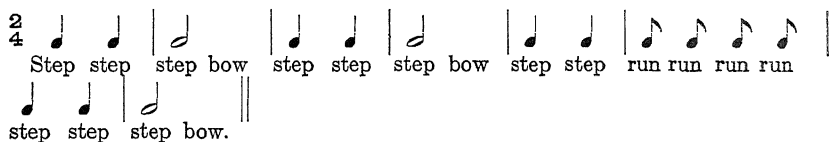


A group of English children enjoying the activities of a rhythm band in the Huntingfield School for Infants, London, England.

B. Large Bodily Movements.

In our preceding note, *Listening to Music in the Elementary Grades*, we discussed briefly the value of rhythmic bodily expression as a means of increasing appreciation of music heard. The movements referred to there were of a general nature, intended principally to indicate in a large way the mood or moods of the music used for listening. Most of the terms listed under the heading of rhythm were also of a general nature. Some of them, however, were so specific as to require careful observation and these observations may be, and, with an increasing number of teachers, now are embodied in rhythmic bodily movements as an introduction to music reading. For example, discriminating **strong** and **weak** soon leads to the recognition that all music is grouped into pulsations of different strengths and that these are grouped into two principal and basic arrangements, one strong followed by one weak and one strong followed by two weaks, each pulsation in any composition filling the same amount of time. Likewise the discriminating of **long** and **short** may easily lead to the recognition that some of the tones are about the right length for walking or stepping while others are so short that they suggest running. These two types of discrimination form the basis for the understanding of meter or measure rhythm and of note lengths. Long before little children see a printed page of music, they may readily become familiar with the rhythms of the march (strong weak) and the waltz (strong weak weak) and of many other embodiments of these two fundamental measure groupings. Moreover different marches are distinguished by the children according to the different movements that are necessary to embody the various lengths of tones that occur in the melody. Some time before they know the names of the notes, they recognize that a quarter note means a single step; two eighth notes mean two running steps; a half note means a step and a bow; a quarter rest means a pause without movement; and, with some teachers, children become adept in expressing more complicated note values (such as  = skippy,  = skippity). It is not uncommon, with chil-

dren who have had this type of training, for a class to respond with the movements which we print under the notes to an eight measure phrase in $\frac{2}{4}$ meter, after a few hearings of a composition, the melody of which has these note lengths. It should be pointed out that although for purposes of explanation in this book the notes, with associated movements, are described separately, the children become acquainted with them in a measure or, better, a phrase. That is to say, they grasp as a single idea not simply one note or one pulsation but an entire measure or even two or four measures.



Or with bright classes who have had considerable floor experience:

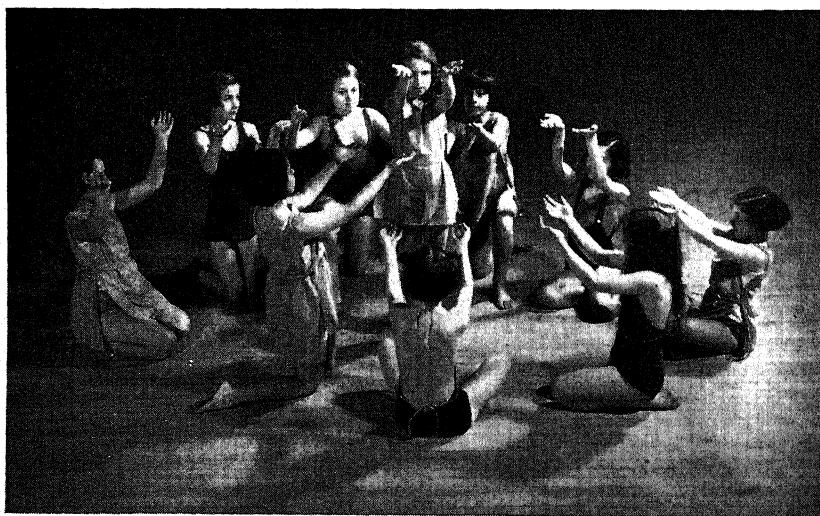


Similar figures may be developed in $\frac{3}{4}$ metre. Moreover, children are taught to feel the phrase length and indicate these by changing the direction of their marching. There is plentiful simple material, of high musical value, based upon a few measure patterns; the children enjoy this type of discrimination expressed in bodily movement; and it yields excellent results when music notation is introduced later on.

Responding to rhythm, even if in no more developed form than the regular pulse-groups of twos and threes, adds immensely to our pleasure in music. Fortunately almost everybody has some rhythmic feeling so that the teacher's problem is not the creating of a feeling for rhythm but the extending and refining of it. Children delight in responding to the rhythm of music when they learn ways in which to express themselves — and they will learn quickly a great variety of rhythmic actions if they are brought into contact with the right kind of music and are given the opportunity to respond to it with their whole bodies. As stated before there will always be children who become leaders because they are naturally freer and more sensitive. Other children will make great progress by imitation. While free rhythmic expression has greater developmental value, formal exercises have a place in some schools, especially those which do not have enough space to allow children free large movements. Children frequently gain pleasure and poise through following the teacher or a child leader in rhythmical pointing, clapping, waving, nodding, swaying, grasping, throwing, snapping, climbing, pushing, rowing, sawing, chopping, beating, flapping, all with the arms and the



Instead of standing in a formal row, these children, while all responding to the same simple rhythmic pattern, have formed an imaginative group to which it makes a slightly different contribution.



Although these children, responding, to a simple music are all making the same movement, they have grouped themselves in an interesting dance pattern in which each has a different position.

upper body. Then the action may be transferred to the feet; to march, skip, gallop, tip-toe, run, creep, hop, dance, tap, point, and so on. This may be carried on as formally and precisely as in the old-fashioned calisthenic gymnastic exercises, so that the development of simple pulse feeling is assured by strongly accenting, throughout, the two and three metres. If snap and zest are put into the movements, children find it a merry activity. Phrase lengths may be shown by having the arms flung from the shoulder sideways to fill a phrase of music, then from the shoulders upward for the next phrase, and so on. This, too, may be taught by imitation at first.

Some teachers prefer to have these formal physical actions under direction precede free expression to music, while others allow the children from the beginning to choose different responses to express what the music makes them feel like doing. The music may be furnished by a piano, by a phonograph, or, simplest of all, by the teacher singing to the class. She may sing little tunes that she has learned for the purpose of getting these physical responses, or she may have the gift of making up little tunes at the time, singing, with loo, or ta, or any neutral syllable, clean-cut phrases in good accented groups of twos or threes. Upon this foundation of response to the music, the children will be able, later, to build a fine understanding of the rhythms found in the songs they will observe and finally read from the books.

The desired underlying principle is, that the child shall *show* through his own initiative what the music means to him. Some children through a more developed musical feeling and action will be leaders while others will imitate. Through suggestion, the children should be led to decide why certain actions are especially good, and gradually others of the group will be found growing and expanding in self-expression. Gradually from identical movements made by all the members of the group, there should develop individual interpretations. Eventually, while all the children are responding to the same pulsations, enough variations, different but related, will develop to form group designs such as those shown in the illustrations on page 134.

During this development there will be built up a number of accepted actions for the expression of certain things, and as the child hears new music he may express its meaning to him through choosing from these accepted responses. This is a step in concentration and discrimination.

Games are more or less organized activities that have the spirit of recreation and amusement and involve group work. Suitable ones for the beginning work are action songs such as *Did You Ever See A Lassie*, *Mulberry Bush*, *The Farmer (Shall I Show You?)*; marching in figures; playing *Peas Porridge Hot*; playing band and imitating the performance

of different instruments; playing circus and becoming the various animals and performers; following the leader, etc.

As these activities come to fulfill their purpose in rhythmic expression, real folk dances may be added as another means of growth. They are more formal in that there are definite directions to be followed, but there are many of such simple character and with such fund of joy and spirit that they very quickly become the means of spontaneous and free expression. (See the bibliography, Part IV, C.)

CONSCIOUS ANALYSIS OF PULSE GROUPS

Desirable as all this full bodily response to the rhythm of music is, it is essential that eventually children shall see its application to the reading of music as expressed in singing, unaccompanied by bodily movements. For this there is frequently needed a rather definite analysis and transference. The children must be led to see that while there are fundamentally only two arrangements of pulse groups, namely the 2 which is a strong, weak, and the 3, which is a strong, weak, weak, there are two other important groups. The 4, is a combination of two 2's, which may be considered as strong, weak, less strong, weak. The 6 is a combination of two 3's which may be considered as strong, weak, weak, less strong, weak, weak. When, however, a 6, is taken rapidly it may be considered as having only two pulses (i.e., only the first and fourth of the six pulses being evident). To master this analysis of pulse groups, the following procedure is suggested:

1. The teacher sings or plays a simple melody in a 2 or 3 pulse group, and the children respond by indicating the strong beat only, either by clapping or tapping or marking on the board.

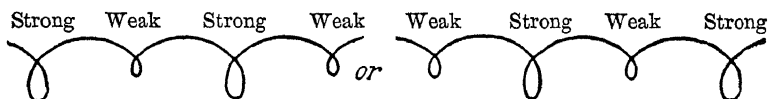
2. To the same melodies, the children clap both the strong and the weak beats. The stronger accent (that which is first in the measure) is to be shown by a stronger clap, or a larger movement, keeping the other beats less prominent and developing the feeling of **strong**, weak, or **strong**, weak, weak. These movements require some mechanical control, and to aid in this and to develop in the child the power of concentration and attention, the teacher may, without music, show the two different pulse groupings in the various ways suggested above, having the class decide which grouping is being used, and repeat it independently.

3. The children will learn to count **one**, two, or **one**, two, three, to the music with and without the *action* of keeping time; also to feel and count the groupings which begin with the weak pulse, as: two, **one**, two, **one**; or three, **one**, two, three, **one**, two.

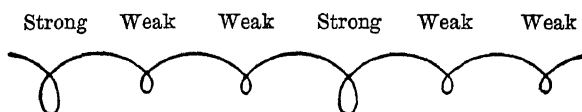
4. The teacher will give music in which the tempo changes, while the children follow.

5. The teacher may change the pulse group by running from $\frac{4}{4}$ measure into $\frac{3}{4}$ measure, the children indicating the change as they feel it. As the pupils grow in control of the large, body movements and of the smaller ones such as pointing and circling, many teachers proceed to the work of expressing the measure groups on the board in various ways, writing as the pulse of the music impells. The point of value lies in the concurrence of the outward expression with the pulse groups as played or sung. Perfection of form in the written work is of small value, yet it is the form which first claims the child's thoughts and frequently interferes with free expression. A certain amount of drill for mechanical dexterity may be necessary before working with the music. Most of this should be developed at other than the music period, such as writing or gymnastics hours. The result may be:

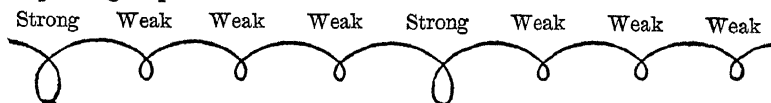
Two pulse groups



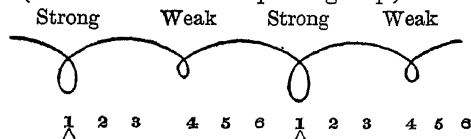
Three pulse groups



Four pulse groups



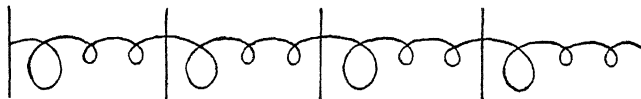
Six pulse groups (conceived as a two pulse group).



The children learn to swing off many familiar songs, also unfamiliar music of marked measure grouping, and are taught to indicate the accent by placing bars before the circles standing for the strong beats. For example, the song below,

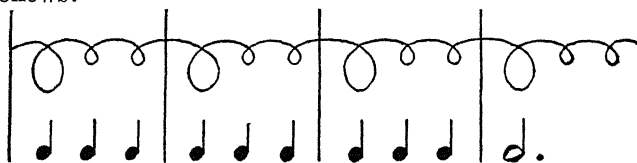


would be pictured as follows:



Rock - a - bye, Rock - a - bye, Moth - er will sing.

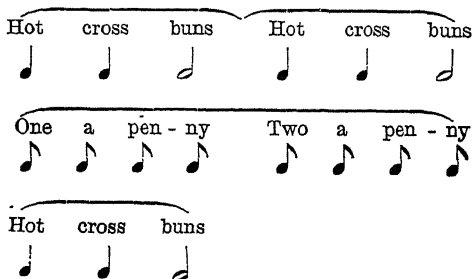
When the feeling for these fundamental pulse groupings is well established it is a simple matter to proceed to notation, associating one beat notes with one swing or circle and two beat notes with two swings, and so on. Using the same little song illustrated above, the idea is worked out as follows:



The notation of many familiar songs may be shown as follows (using the above song): Bars may be rhythmically placed while singing the song.



This measure grouping and also simple arrangements of rhythm may be sensed and developed through scansion in the speaking voice of familiar rhymes and ditties. For example:



- a. The children scan.
- b. They notice the kind of notes used for long sounds; short sounds; very short sounds.
- c. They compare the phrases, noticing that the long-appearing phrase moves rapidly.

This kind of work is of intense interest to the pupils. Many teachers believe it is of real musical value when used with music performed and listened to. In all these devices the teacher must constantly assure herself that results obtained warrant the effort and time involved.

TOPICS FOR DISCUSSION OF NOTE 41

1. Is it legitimate to have entertainments or shows with little children? Why does Note 41 open with disparaging remarks about making a show of the rhythm band?

2. Do you agree that everybody has a sense of rhythm and that all the school has to do is to develop it, and not create it? One important writer objects to rhythm bands and rhythmic bodily exercises as being unnecessary for developing children's music powers. He calls them stunts and says, "Do no rhythmic stunts." What do you think of his advice?

3. Do you agree with the emphasis laid in Note 41-A on the necessity of allowing children to originate most of the rhythm band playing?

4. Do you agree that there are valuable possibilities in using rhythm band activities throughout the first six grades?

5. Referring again to terms listed under Rhythm in the preceding Note 40, try to group them into those of a general nature and those of a specific nature, as suggested in the opening paragraph of Note 41. Why is this difficult to do?

6. When you listen to a piece of music you have not heard before, do you think of tone lengths in general terms (e.g., short, rather long, very long, etc.) or in specific terms (e.g., one beat, a beat and a half, a quarterbeat — or a ♩, a ♪, or a ♫)?

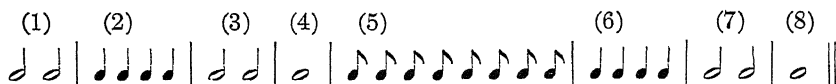
7. Can you distinguish a fox-trot, a tango, and a waltz without definitely counting the number of beats in a measure, or are you like the young lady who when asked to dance a number which has already commenced answered, "Yes, what is it, a fox-trot or a waltz?"

8. If you had charge of the music for a formal wedding ceremony which required three marches, which ones would you select and in what portions of the ceremony would you use them? What characteristics of the music would determine your decisions?

9. Compare the values of free (suggested by mood) and controlled (guided by note values) rhythmic expression by children of about 12 years of age.

10. An interesting simple exercise in rhythmic expression consists of having different note values indicated by movements of four persons or groups at the same time. One group represents whole notes and steps one beat and pauses for three additional beats; another represents half notes by stepping a beat and pausing or bowing for a beat, then repeating the step and the bow to fill out the measure; another represents quarter notes with a step for each of the four beats; finally the fourth group runs lightly with two steps to a beat or eight in a measure.

11. Another application of this idea is to have each of the groups remain fixed except when its kind of notes is being played. For example, if a melody is constituted as follows:



The groups who represent half notes would move during measures 1, 3 and 7; the quarter notes, during measures 2 and 6; the eighth notes, during measure 5; and the whole notes, during measures 4 and 8 (one step in each).

Try to find phonograph or piano music with which you can carry out similar procedures.

12. Do you know whether for music to accompany physical training setting-up exercises, there is any particular number of measures required? Listen to several of the pieces used and count the number of measures in the total piece and also in the various sections.

13. Make a list of all the singing games you know (*Twice 55 Games with Music* is a helpful little collection to refresh or extend your repertory) and indicate the rhythmic problems which they embody.

14. Look over again the material in Note 18. Is there anything there which has bearing upon the material in Note 41? Which note is helpful in interpreting the other?

ADDITIONAL READINGS ON NOTE 41

- Anon., *Rhythm Band Instruments* (J)
 Clark, *Music Appreciation for Little Children*, pp. 33-47 (A)
 Coleman, *Creative Music for Children*, Ch. IV (A)
 Coleman, *Creative Music for Schools*, Ch. VI, VII (J)
 Coleman, *First Steps in Playing and Composing* (J)
 Coleman, *The Marimba Book* (J)
 Dalcroze, *Rhythm, Music and Education* (C)
 Diller and Page, *Rhythmic Ensemble Band Books for Children* (I)
 Donington, *Music Throughout the Secondary School*, pp. 3-18 (G)
 Driver, *Music and Movement* (C)
 Dykema, *Twice 55 Games with Music* (C)
 Fletcher, *Indian Games and Dances with Nature Songs* (C)
 Gehrkens, *Music in the Grade Schools*, Ch. III, X, XI (G)
 Gest, *Twelve North American Tunes for Rhythm Orchestra* (I)
 Hubbard, *Music Teaching in the Elementary Grades*, pp. 77-83, 130-137, 143-144 (G)
 LaPrade, *Marching Notes* (P)
 McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, Ch. 7, 8 (G)
 Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 7 (G)
 Pennington, *The Importance of Being Rhythmic* (C)
 Rusette, *Children's Percussion Bands* (J)

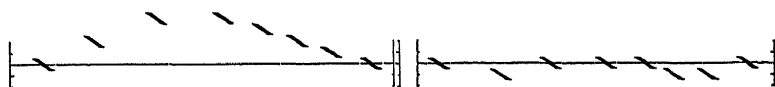
Thorn, Music for Young Children, Parts III and IV (G)
Vandevere, The Rhythm Orchestra (J)
Waterman, The Rhythm Book, pp. 1-50, 87-154 (C)

NOTE 42. DEFINITE TONAL DISCRIMINATION AS INTRODUCTION TO MUSIC READING.

In the two preceding Notes we have indicated the appreciative and basic observations of different aspects of tone which are naturally involved in good music instruction for young children. We wish now to discuss briefly how these may be utilized and developed so as to lead effectively to music reading. Songs and instrumental pieces, with a little help from the teacher, soon make significant to very young children many of the pairs of contrasting words describing tones listed in the third paragraphs of Notes 34 and 40. Two pairs need special attention, high and low, and restful and restless. The first pair has to do with tonal direction, upward and downward, which will later be connected with the representation of notes on the staff; the second pair has to do with tonal tendencies or resolutions, which will later be helpful in establishing and maintaining key feeling or tonality.

The feeling for tonal direction is easily developed if the teacher frequently moves his hand in the air to show the movement of the tones of melody up and down. The general ideas obtained from these movements of the hands will gradually become more definite as marks are made on the board to replace the movements made in the air. After large skips (intervals of fifths or octaves, as used in calls), have been grasped with marks on the board, development of the representation of the line of a melody with marks may proceed somewhat as follows:

1. Phrases from familiar songs may be shown on the board without staff, e.g.



Hop! Hop! Hop! Go and nev-er stop. Ding Dong Bell! Pus-sy's in the well.

2. Have the phrases outlined above the appropriate marks. (In each of the examples given, there are two phrases; these would be indicated by arcs drawn above them).

3. Have the phrases sung as a child or the teacher points to them.

4. Recall to the children the opening phrases of two or three familiar songs. Write one of them on the board as above, or point it in the air.

See if the class can tell which song is shown by the picture thus made by the teacher.

5. Do the same with smaller groups of tones taken from familiar songs and from those which we teach as types for special study.

6. Call attention to differences in appearance without the staff, of the marks which indicate tones that are close together and those that are further apart. Teach the words "steps" and "skips" to designate these differences, and show how they are represented.

7. Introduce the staff as a means of making more exact the differences between steps and skips. Repeat the above steps 1 through 6 using the staff.

8. When the children use books, refer all these observations to material printed in the book.

The material presented in Note 22, on Tendencies or Characteristics of Scale Tones, is a formulation for the adult teacher. Portions of it, however, are adaptable to the understanding and needs of young children. The tendency of several of the scale tones to move to Do is fundamental and needs to be sensed by children very early. They enjoy discovering the tendency of Ti, Re, and Sol to move or resolve to Do. This drawing or magnet-like quality of Do earns for it the name of key tone, or home-tone, or tonic. The strengthening and utilizing of this feeling for Do may be brought about by the following steps as preliminary to using it in music reading:

1. The teacher, by singing a number of cadences from songs the children know, shows that a feeling of rest, satisfaction, contentment, is produced by the home-tone; that it is a nice place to stop; that music generally ends on this satisfying tone; that in singing we call the home-tone Do.

2. The teacher sings a song-phrase ending on Do (using the words of the song or a neutral syllable), and the class repeats the home-tone, singing it as Do.

3. The teacher sings a phrase and stops just before the final Do, and the children finish the phrase with Do. They learn to call this ending a **full cadence**.

4. The teacher sings phrases ending on a tone other than Do, that is, on sol, ti, or re. The children learn to call such endings a **half cadence**. It is desirable in these cases to train the children still to remember the home-tone and sing it as Do.

5. If the song is in the minor the home tone is La, of course, but is worked out in the same manner that has been used with the major and Do. Now, however, the children sing La as the key tone.

6. Different songs with different tonics rather wide apart may be sung

in rapid succession as one in D, and one in A. Besides being fun to do, this practice gives a fine foundation for the feeling of change of key and of modulations which will come in the more complex music used later on.

TOPICS FOR DISCUSSION OF NOTE 42

1. Do the terms high and low seem to you the best ones to distinguish differences in pitch, or do you think that if we had not been accustomed to them we might have had some other terms which would be just as serviceable and descriptive? What do you think of these — thin and full, piercing and full, small and large, right and left (referring to the piano keyboard)? What significance does this discussion have upon the necessity of using movements with the hands when we teach children the terms high and low to designate differences in pitch? In other words, are these terms conventional or natural?

2. How feasible is it to teach little children the terms resolution, tonic, cadence, half cadence? Is it desirable?

3. Is it easy or difficult for you to tell by ear the difference between a "step" and a "skip"? Is it easier or harder for children?

4. Can you, by sketch marks, indicate the various directions of the melody line in a rapidly moving piece like *Dixie*? What about children's power to do this?

5. How effective for children are the stages outlined to help them grasp and sketch tonal directions? Does this seem to you a valuable introduction to music reading or would you omit it and begin immediately with the staff and notes?

6. Is it a simple matter to determine Do from hearing a melody, or does it depend upon the melody? Bring in a half dozen examples to defend your answer.

ADDITIONAL READINGS ON NOTE 42

Dann, *New Manual for Teachers*, pp. 24-41 (G)

Donington, *Music Throughout the Secondary School*, pp. 5-6 (G)

Earhart, *Meaning and Teaching of Music*, pp. 96-99 (G)

Gehrkins, *Music in the Grade Schools*, Ch. IV, XIII (G)

Hubbard, *Music Teaching in the Elementary Grades*, Ch. 4 (G)

Spaeth, *The Common Sense of Music*, Ch. VII (A)

NOTE 43. CHILDREN'S FIRST USE OF BOOKS — OBSERVATION ACTIVITY.

Children are much interested when music books are first put into their hands, usually in the second grade. If they come to dislike the books through feeling that these mean painful study, while singing by rote is fun, there is something wrong with the books or with our use of them. How strange a page of music must look, at first, to a little child! Here is certainly a new and curious language! To overcome the natural tim-

idity or confusion before something unknown, we must find points of contact between the child's past experience and this new material. Here are some suggestions for bringing about the desired favorable reactions:

1. If the books have attractive pictures it is easy to set up points of contact.

2. If the words are within the child's power to read, there is another source of interest.


3. If the songs first shown the children in written form are ones they have already enjoyed singing by rote, another link between the known and the unknown is made.

4. If the first songs which are observed in the books have already been used for pleasurable blackboard study, a desirable transition has been set up, because now it will be easy and satisfying to find the answers to questions regarding the material in the book.

5. If the songs in the books are simple, and if the notes are fairly large and set in wide spacing, the children can follow the music more easily, and will, of course, enjoy it more. To avoid confusion, the first songs observed in the books should include only what the children themselves sing. Piano accompaniments should not appear, although they are desirable in the teacher's book.

6. If not more than two or three minutes are spent on this observation activity at any one time, and if the teacher conducts it with musical appreciation herself, there is no danger of the children becoming mechanical and unmusical in the activity. Since most of the little songs the children sing from the first books require not more than one-half to three-quarters of a minute to sing, it is very important not to bury them under a lot of analysis.

7. If the two or three songs copied on the board, exactly as they are printed in the book, are left on the board for perhaps a week, all the following activities, some review, some new, can be interestingly carried out by teacher and children before the corresponding material is taken up in the book:

1. The teacher sings the song, outlining each phrase with the phrase mark  over the staff.

2. The teacher sings while a child at the board follows the phrase marks, and all the children at their seats do so, fingers in the air, as though holding long pointers.

3. The class sings with the same action.

4. The teacher sings single phrases; the child and the class find them.

5. The teacher sings phrases with a neutral syllable; the child and class find them.

6. The teacher sings phrases by scale syllables; the child and class find them.

7. The child and class find phrases that are alike; the one containing the highest note; the lowest; the one with quick notes; with slow; the one with a rest; the one with skips; the one with scale steps. (The children should know the scale and tonic chord by heart and perhaps a few other melodic types.)

8. Treat tone groups or types in the same way, the child and class showing them by enclosing them between two hands.

9. The children find, sing, and tap two, three, and four beat notes.

10. The teacher sings with neutral syllable (the children tapping on the desks for each note), stops suddenly, preferably on an accent, and the child goes to the board and points to the last note sung while the class at their seats do the same. This discloses to the teacher how well the class is following and understanding.

11. The teacher sings a tone group, or a two, three, or four beat note, the children find it on the board, and carrying it in mind write it on other staves on the board.

To do these things would probably take a week's time if the daily music lesson covered the variety of other activities which it should. The books are then put into the hands of the children and the same general plan is followed.

It is interesting to see how pleased the children are to discover on the printed page the songs with which they are familiar. They learn the correct musical names of all symbols as they are used. The words score, measure, bar, clef, staff, note, rest, sharp, flat, degree, etc., are simple matters when learned in connection with actual use. If piano scores are included in the written song, explanation is needed.

The greater part of the music experience of the second grade child should be beautiful singing, interesting physical response to rhythmic music, and listening with quiet, directed enjoyment. The observation activity just discussed, together with some original song singing (to be discussed later), should be by-products of these three fundamental musical experiences.

TOPICS FOR DISCUSSION BEARING UPON NOTE 43

1. Does your remembrance of your attitude when you were a child confirm or refute the opening sentence in this note?

2. What is your attitude now regarding reading music? Can you explain how it was formed?

3. What is meant by the second part of the title of this note, Observation Activity?

4. Examine some music books which contain pictures. What standards would you set up in passing upon the value of the pictures?
5. Is it wise to try to have children read music in the second grade?
6. What is the danger in even the observation work in this grade?
7. Do you consider it feasible and desirable to spend not more than two or three minutes a day on this Observation Activity?
8. What is the result if the children have books before them but do not use them for any definite purpose?
9. Is the ability to follow the music in the books and to obey directions good for these children? What danger is to be avoided?

ADDITIONAL READINGS ON NOTE 43

- Classroom Teacher, Vol. IV, pp. 254-274 (G)
Dann, *New Manual for Teachers*, pp. 42-43, 46-47 (G)
Farnsworth, *Education Through Music*, Ch. VIII (G)
Gehrkins, *Music in the Grade School*, Ch. V (G)
Giddings, *Grade School Music Teaching*, VII (G)
Hubbard, *Music Teaching in the Elementary Grades*, Ch. 4 (G)
McConathy, Miessner, Birge, and Bray, *Music Hour, Kindergarten and First Grade*, pp. 194-196 (G)
McConathy, Miessner, Birge, and Bray, *Music Hour, Elementary Teacher's Manual*, pp. 38-44 (G)
McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, pp. 169-189 (G)
Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 4 (G)

NOTE 44. EYE-EAR ROTE SINGING, LEADING TO INDEPENDENT READING.

As soon as the children learn to follow familiar songs in the books, they have greatly increased their ability to learn new music. The eye can now reinforce the ear. Through these two avenues of approach, musical growth comes more quickly and is more enjoyable. The children with their books open before them, still learn their new songs by imitating what the teacher sings, but now the eye recognizes many items in the structure of the song and thus strengthens the memory of what is sung. The up and down of the melody-line, the long and short tones as the notes picture them, the repetition of phrases, the slight differences between half and full cadences — all these musical aspects taken in by the eye, help the children to recall and repeat independently what is sung to them in the rote-teaching procedure.

While all the early musical experiences of children are first gained by them through imitation, independence in reading music must gradually be developed from this process. More and more as the teacher gives

patterns the children must respond with increasing independence and with decreasing reliance on the teacher. Eye-ear work is valuable at any stage of our music study. The important thing is for the teacher to recognize when the children have developed enough independence with any particular problem to assume responsibility for it, and when they have not, and also what to do when they still need help. Children will never become independent so long as the teacher does their work for them. They are hardly in a position to object if the teacher does their work. But they will of course lose interest and will make no progress. It is when children do something well with their own effort that they take particular pride and pleasure in their music. This, moreover, is the time when they grow. Nothing is more certain than that children prefer to be independent in the learning of their songs. To capitalize on this desire by planning the music instruction so that it leads to the development of the powers of the children is the test of good teaching. Every aspect of music instruction in the later grades is facilitated by the development of initiative and power to attack new material.

It is important that there be available, as there is in language teaching, a large amount of very simple material. Independent reading is seriously hindered if the children encounter so many troublesome difficulties that they become discouraged and revert to the teacher-rote basis. With young children as with older ones nothing succeeds like success. One victory leads to another. So in the third and fourth grades, especially, we should be particularly careful to provide material that the children, with growing independence, can successfully manipulate. Always a firmer and broader foundation should be building for musical and intelligent understanding of the printed page. This process of learning must be kept highly musical and pleasurable. This depends almost entirely upon the teacher and the song material used.

Much beautiful music is made up of simple repetitions and contrasts. With books of songs of this type in the hands of the children, music reading of this foundational nature can easily be made a successful activity. The process may be somewhat as follows:

1. The children learn by eye-ear the tunes of certain phrases of the song to be read; they sing these phrases independently when they reappear on the page.

2. The children learn by rote the syllables of typical note groups, especially as found in cadences. These cadence types are so few in number, and are of such marked musical character, that quite soon the children read them independently because of their musical feeling for them.

3. Other pitch-types which appear frequently are learned by rote by

lable, and are linked up with their musical effects such as, frequently, the smoothness and quietness of scales or step progressions, the life and vigor of skips, the lilt of overlapping thirds, the swing of neighboring notes, or whatever their use in various passages illustrates in musical expression.

4. The rhythmic types, too, are recognized as directly connected with musical expression — the repose of long tones, the life and activity of short ones, building up a gradual association between musical utterance and musical notation. Until it can be done mentally with surety the children may tap for one, two, three and four beat notes.

5. The simple devices of composition are recognized as: repetition, sequence, repetition with slight change or elaboration. A feeling for form is thus being linked with satisfying musical experiences.

6. All knowledge of symbols, theory, and technic of performance is kept in its place as a by-product of the main musical activities of singing, playing, and listening.

TOPICS FOR DISCUSSION OF NOTE 44

1. Is the eye-ear learning by children described in this Note a reading or a rote process?
2. When you memorize a poem do you use sight or sound or both? If the latter, what points of similarity and difference exist between your process and that described in this Note?
3. Do you agree that "all early musical experiences of children are first gained by them through imitation"? Do you consider such a condition necessary or desirable?
4. Does your experience reinforce or refute the statement, "eye-ear work is valuable at any stage of our music study"?
5. How far, in your opinion, should the principles set forth in this Note apply to private piano study? Would you have made better progress if the teaching you received had embodied some of these ideas?
6. Have you found it to be true that "children prefer to be independent in the learning of their songs"?
7. Do you think it possible to keep the learning to read music "highly musical and pleasurable"?

ADDITIONAL READINGS ON NOTE 44

- Ann, *New Manual for Teachers*, pp. 84-89, 95, 113, 126 (G)
 Carhart, *The Meaning and Teaching of Music*, Ch. 10, 11 (G)
 Carnsworth, *Education Through Music*, Ch. IX (G)
 Ehrkens, *Music in the Grade Schools*, Ch. V (G)
 Hubbard, *Music Teaching in the Elementary Grades*, Ch. 4 (G)
 McConathy, Miessner, Birge, and Bray, *Music Hour, Elementary Teacher's Manual*, pp. 44-49 (G)

McKenzie, Music in the Junior School, Ch. VII (G)

Mursell and Glenn, The Psychology of School Music Teaching, Ch. 8 (G)

Nohavec, Normal Music Methods, Ch. V (G)

NOTE 45. READING MUSIC.

The ability to read music at sight is granted by everyone to be a valuable accomplishment. That this ability opens up a world of enjoyment and produces a stimulating feeling of mastery is not to be doubted. It is the **process** of gaining this power, and the seeming necessity of the consequent neglect of other valuable phases of musical experience which have caused controversy among music teachers. We are coming to believe now that the problem of sight reading can in itself be musical and interesting, thus strengthening instead of impairing the love of music. Consequently sight reading is a problem in itself, needing special treatment and requiring special application.

In Note 44, we discussed the eye-ear or note-rote reading process. It is extremely important that the separation implied in the discussions in Note 44 and in Note 45 be not too sharply differentiated in the actual music instruction of the children. The progression in other words is not in (1) singing entirely by rote, then (2), stopping pure rote singing and going on entirely to rote-note singing, which means following with the eye the music which has been learned by rote; and then, (3) dropping (1) and (2) and entering upon singing entirely by note. Rather the three processes are intermingled for a considerable time. The teacher withdraws the aid of teaching by rote, only as the children are able to sing by note alone and enjoy doing it. Thus, there should be many patterns or tonal groups which are first learned by rote and which are afterwards sung when they are seen or read in song. These songs at first may be completely learned by rote. Afterwards songs may be introduced in which only portions, namely, significant tonal groups, have been learned by rote. The connection between reading music and singing enjoyable songs must never be lost.

Concerning independent sight reading there are points upon which there is general agreement, and others which afford ground for difference of opinion. It is generally agreed (1) that to learn to read at sight requires considerable practice and involves going ahead even though mistakes are made, (2) that material for this practice must be plentiful, with repetition after repetition in **varied** usages of the problems to be mastered, and (3) that the feeling for phrase balance with a grasp of both melodic and rhythmic types previously studied through rote work and drill is the foundation of good sight reading.

It is not so generally agreed (1) whether or not the material shall have

words, (2) whether or not the singing shall be by syllable, neutral syllable, or words, (3) whether or not the pulse shall be marked, (4) whether or not the work shall be bolstered by the teacher or shall be the absolutely independent effort of the class or individual. Even though a teacher may be thoroughly convinced that one plan of procedure is the best, unless the conviction is based upon actual experiment with various plans, it will be well to try out others, and act finally in accordance with the results obtained. We may be very sure that sight reading, except in the case of the gifted few, will not take care of itself. It requires abundance of suitable material, definite time allotment, and, finally, skillful and tactful direction. It can, however, be pleasantly, musically, and profitably handled by any good grade teacher.

Following are a few suggestions for sight-reading work: —

1. Be sure that the problems involved are understood. Unless a pupil has previously mastered a difficulty he cannot read it at sight.

2. Work rapidly without discussion. Train the children to work more and more independently of the teacher. In taking up a new piece, for instance, the children, without direction or questioning from the teacher, should immediately determine the key and the name of the first tone, should either audibly or to themselves establish the tonality and the initial tone by singing the tones of the tonic chord after the teacher or a pupil has sounded the key note, and in individual work should start themselves without command or signal after teacher or pupil has set the tempo. All this is possible at least from the fourth grade up.

3. Alternate class and individual work at phrases where no break in continuity will result.

4. Have a musical performance of all material used, through suggestions as to interpretation, such as organ tone, crescendo and diminuendo, staccato, etc. Do not use music of such difficulty that these are forgotten. Sight reading means singing correctly with proper expression.

5. Set up a strong incentive, such as: — (a) Pride in accomplishment. (b) The rivalry of game contests. (c) Joy of original work, with self-direction as in project work. (d) Pleasure of independence in selecting and playing music. (e) Asset for admission into bands, choirs, glee clubs, etc.

NOTE 46. INDIVIDUAL SINGING.

This type of work has for singing many of the values which individual written work (described in Note 54) has for other phases of music. The power of rapid imitation is so remarkably developed in children that a large percentage of a class can be picking their tones from a few leaders and still the singing may sound very much like the equal work of the

entire group. It is doubtful whether much independent power is gained, except by a few leaders, from continued group singing. Certainly there is need of making each member of a group feel the responsibility for command of repertory, beautiful tone, sight reading, and the ability to carry a part. Individual singing wisely conducted seems to be the best means of developing this responsibility.

Individual singing as a part of the school music period has been discussed for years. The most serious problems in connection with it may be summed up as follows:

1. The amount of time required.
2. The self-consciousness to be overcome.
3. The occupation of the class as a whole.

1. Individual singing can be handled expeditiously if too much is not attempted. Some supervisors so emphasize it as to have time for little else, building on the principle that the years of the grade schools are a time of preparation for **later** enjoyment of the proficiency there gained. While there are instances where results apparently justify this procedure, very few supervisors believe in this practice, or follow it.

Some individual singing, however, is a necessity if the individual is to receive his birthright musically. Tone plays, monotone drills, and the singing of familiar songs in whole or part by individuals may well begin in the kindergarten or first grade. As soon as any definite drill work on phrase structure, tonal patterns, or sight reading is begun, it should be a matter of individual effort. With systematic procedure many members of a class can sing individually in five minutes or less. This is frequently done by an almost automatic process in which child after child sings in a specified order without comment or command by the teacher; as one child begins to sing a second rises, ready to pick up his part without loss of time or breaking of the rhythm. This set plan is sometimes felt to be too mechanical and such belief on the part of many supervisors has resulted in a plan of alternating class and individual work, having the responses in each case very brief. For instance, in singing a four phrase song, the teacher may have the class begin, and, without breaking the rhythmic flow, call "John" for the second phrase, "Class" for the third, "Louise" for the fourth.

Valuable drill may be carried on with the so-called "flash glance" method. The teacher may place upon the board musical figures or measures such as the following:



After pointing, for instance, to number (1), the teacher may quickly cover it and call upon the class to sing what they have seen at a glance. Next she may point to number (4), cover it, and call upon "Tom" to sing it alone. This can be very quickly done and is applicable to work from the second grade on. When individual work is found to be taking up too much time, it is generally because too long a piece of work is set up for performance.

2. The second point, self-consciousness, is more serious, and requires that the teacher use great tact and judgment. Children suffering from monotone tendency, from impediment of speech, from changing voice, or from mental retardation should be very carefully dealt with. Extremely sensitive children need always to have especial care. It is, nevertheless, possible to have even these children take a reasonable part in individual singing. Usually, if they are not urged to sing individually as early in the year as the more eager, normal pupils, they will gradually, through a desire to emulate the rest of the class, become accustomed to the idea. The teacher will, however, occasionally meet difficult cases which require unusual treatment. While the younger children usually present few difficulties, older students, especially if they have entered from other schools, frequently are reluctant to sing individually. They may gain courage through singing with small groups which gradually decrease in size until there is individual singing. Contests involving group scores made by adding individual scores help by the social pressure brought to bear.

3. The third point, class attention during individual work, can generally be handled by observance of the suggestions given under point 1 above. The work should be vital and brief. As an important feature, keep up the element of uncertainty by having no fixed order of calling upon individual pupils. It is most desirable that each child be alert during this short but helpful procedure.

A helpful device is that of having the class understand that after a mistake by an individual they are to sing the phrase correctly. While the individual singer is spurred on to greater effort in order to keep his mates from entering upon his singing, they in turn watch with keen interest to discover the least mistake. Games and contests with sides coöperating, add to the interest, and if not too involved are not out of place in the music lesson.

As a rule the material used for individual singing should be somewhat more simple than that expected of the class as a whole. Moreover, the singing of the group as a whole will always be better than the individual singing of the majority of the members. This of course is especially true of part singing. Upon this basis, bearing the above suggestions in mind,

teachers may well be expected to include individual singing in their work, whatever grade they may be teaching. And while using this as a means for developing power, especially in sight reading, let them not be neglectful of the opportunities of discovering and developing special individual talent.

When properly organized, individual work may normally receive almost half the total time allotment for music, throughout the grades. Every child should sing alone at least once a week.

TOPICS FOR DISCUSSION OF NOTES 45 AND 46

1. Do you think that ability to read music correctly and easily is primarily a matter of native endowment or of study? Can anyone become an excellent music reader? Would you advise excusing some children from trying to learn to read music?

2. Are the people of your acquaintance who read music well those who are outstandingly intelligent in matters of mathematics and science or those who are very sensitive musically? Do your observations make you hopeful or discouraged regarding the possibility of your own improvement in music reading?

3. Think through the implications for teaching of the points presented in the second paragraph of Note 45 and indicate what influences upon your present power resulted from the use or neglect of those three procedures in your early training.

4. From the effect you think they might have had upon your present power, consider the four disputed ideas presented in the third paragraph of Note 45 and decide which alternatives you wish had been chosen for your early instruction.

5. Can you today speedily do what is given in the second suggestion for sight-reading work? Is it a desirable and feasible accomplishment "from the fourth grade up"?

6. Are you in accord with the ideas advanced in Note 46? Consider especially the summary in the final paragraph. Why are these ideas not more widely followed?

ADDITIONAL READINGS ON NOTES 45 AND 46

Dann, *New Manual for Teachers*, pp. 23, 47, 81 (G)

Earhart, *The Meaning and Teaching of Music*, Ch. 10, 11 (G)

Gehrken, *Music in the Grade Schools*, Ch. IV, V (G)

Giddings, *Grade School Music Teaching*, Ch. V, VI (G)

Hubbard, *Music Teaching in the Elementary Grades*, Ch. 4 (G)

McConathy, Miessner, Birge, and Bray, *Music Hour, Elementary Teacher's Manual*, pp. 10-12 (G)

Music Educator's National Conference, 1936, pp. 137-146 (G)

National Society for the Study of Education, Part II, *Music Education*, Ch. XI (G)

Parker, McConathy, Birge, Miessner, *The Progressive Music Series, Teacher's Manual*, Vol. III, pp. 22-28 (G)

Taylor, *The Melodic Method in School Music*, Ch. VIII, IX, X (G)

NOTE 47. CREATIVE MUSIC: ORIGINAL SONG COMPOSITION.

One insistent demand made upon education today is that it shall afford greater encouragement and opportunity for self-expression. Teaching, instead of being restricted to the pounding in of facts, should so educate people that they may have legitimate outlets for physical, intellectual, and emotional impulses. In connection with this thought comes the suggestion that self-expression should be original and creative, instead of so largely suggested by others, as is the custom not only in, but outside, the school.

So far as music is concerned it is not unusual for even small children to hum snatches of seemingly original melodies, with and without words. Most of these are reminiscent of tunes which they have heard, if in fact they are not actually the child's attempt to reproduce tunes he has heard. In such original singing, as for instance, when a child sings to a doll, crooning during rocking or swaying, or when he sings a song to encourage the hunters of a wild beast, there is always some valuable original contribution — even if it be no more than the attempt to fit music into a real situation.

When the child comes to school it is possible to continue and develop the earlier attempts at self-expression. Most children can learn to think out what seem to them to be original melodies, although they are based (as much successful professional work is) on material they have heard and studied. This ability is most easily stimulated by asking the children to make a simple setting for a line or two of poetry containing a stimulating childish thought. It is not difficult to find suitable lines. Afterwards children may make settings for their own original verses. The difficulty of original work lies not in the child's capacity for doing a little something with it, or enjoying it and profiting by it, but altogether in the fact that present public school conditions are not favorable for such work. Classes are too large for the individual attention necessary; the time is absolutely inadequate; teachers are not properly prepared to oversee and direct the work. Nevertheless, a little time may now and then well be given to such effort. The children should be encouraged to think out melodies at home or elsewhere, to bring them to school and sing and play them, and to write them down. The writing, however, if overstressed, may kill the imagination and tend to formalize the music. Fostering of the creative spirit is the main essential.

TOPICS FOR DISCUSSION OF NOTE 47

Since the creative approach in the teaching of music has only lately and in a few localities found expression in original song composition by a large proportion of the music class, we shall present now several examples of songs composed by children. Instead of selecting them from classes in different communities, we present material from a single school so that the development from grade to grade may be indicated.

In studying this illuminating material furnished through the courtesy of Miss Cleve Carson, the student should have in mind such questions as the following: Does this seem to be a natural and enjoyable activity for children? Is the procedure as outlined by Miss Carson one that I could and would use with children I am teaching? Is there one age or grade that seems best adapted for initiating this type of music activity, or may it apparently be started with children of any age? Does there seem to be a natural and steady growth in ability in song making from the lower to the higher grades, or does the fire of creation burn uncertainly irrespective of age or grade? Is there any other approach to original musical expression other than through song making? Might there be any value in encouraging children to make up melodies, with or without texts, which are not criticized or improved by the other children or the teacher?

HOW SONGS ARE CREATED *

The boys and girls of the P. K. Yonge Laboratory School have had much fun doing creative work. They have made up poems, set them to music, originated dances and drum rhythms, have even made their own instruments, created tunes upon them, and have often illustrated many of their ideas with drawings. Such work has been largely an outgrowth of integration, but occasionally it is the result of some special interest of the children.

The emphasis in creative music work has been placed mostly upon group activity and not primarily upon individual contributions. This does not mean that spontaneous creative work on the part of the individual is not welcomed and sought in the classroom, but it does mean that the stress is not placed upon individual expression in which only pupil and teacher confer. Group participation seems preferable, particularly in the upper grades, since the appreciations, knowledges, and facts of music notation resulting from such study are far too valuable to the whole class to be sacrificed for only individual development. It is true, however, that not all pupils do or can contribute to the actual creative phases, but, nevertheless, every member can gain some appreciations from group participation. Furthermore, the joy and pride which every individual feels in doing something of his very own, is a worthy consideration, especially so, when such enthusiasm is so heartily expressed in the singing of these created songs.

Few activities carried on in the schoolroom stimulate more real thinking on the part of the class than those leading to the coöperatively thought-out tune, poem, picture, or dance. It is this thinking process which is of primary importance.

* Contributed by Miss Cleve J. Carson, Assistant Professor in Music Education, P. K. Yonge Laboratory School, University of Florida, Gainesville. The work presented is the result of only a three-year music program for the children in the Laboratory School.

What if many of the verses are a bit "jingly" and the tunes commonplace? The learnings and appreciations resulting from these creative activities are the main objective, while the external product is of secondary interest. Furthermore, this product, if children-made, is determined entirely by the kind and amount of music the group has experienced. Consequently, those children who have sung many lovely songs should and do create finer tunes than those who have a meager music repertory.

Creative thinking, as a group activity, takes place best in an informal classroom where children confer freely with each other — respecting the rights of others, of course — and where every member has been made to feel that his contribution is welcomed. This informality brings about suggested activities on the part of the children, such as, "we might make up a song about a turtle" — squirrel, clown Africa, or whatever the interest — or, "I have a dance for that music." Perhaps an individual has brought in a poem and the group enjoys it so much that, "Let's make up a tune" follows.

In the lower grades, particularly the kindergarten and first grade, frequently both words and music are created simultaneously, but in most instances songs develop best when the poem has been previously created. Interest, however, is sometimes so keen that the music teacher works with the class and its room teacher in completing or working over the poem so that it can be set to music immediately.

To facilitate tune-making, the poem is placed on the board where all may see it. Much discussion of the thought or mood expressed leads to suggestions of suitable rhythm to portray the mood, of mode — whether major or minor, of pitch or range of the tune — whether high or low, of contrast and balance, and sometimes of the form to be used. Then, phrase by phrase, tunes are made up — many in some cases — and from these the most suitable one is chosen by the children themselves. Melodies, and even parts of phrases, are freely accepted or rejected by the members of the class, each stating his reason, which is usually quite valid. Frequent singing of phrases is done, the children listening with closed eyes so their attention will not be distracted. "Raise your hand where you don't like a phrase or part" is often requested, followed by such questions as, "Why?" and "What would you suggest?" In this manner, irregularity of tunes and rhythms, offered by some children, especially in the early grades, is eliminated and a regularity of phrases resembling their rote songs results.

Repetition of tunes is frequently used, the children having observed this characteristic in their other songs. Contrast is obtained in various ways: by reversing the direction of the melody, by changing the mode, or by using tonic chord and other intervals in place of scale line. The idea of question and answer is sometimes discovered. Even a first grade pupil who remarked, "No! We must not end the phrase there (referring to do) for that means stop and the song has just begun" had a feeling for this.

As the tune of each phrase is completed, the initial letter of the sol-fa syllables is placed over each word. In sufficiently advanced classes, this work may easily come from the pupils, the teacher assisting where necessary. When the entire song is finished — and that means the class has accepted it — the next step is to notate it. The children, having previously decided to make the tune march or swing as the case may be, have only to determine the meter. The accents, which they have written in with a dash (—) above each word stressed, help determine whether it is $\frac{2}{4}$ or $\frac{4}{4}$ of the march, or $\frac{3}{4}$ or $\frac{6}{8}$ of the swing rhythm. Bars are now placed before each strong accent, and the note values, worked out by drumming or beating the meter, are then

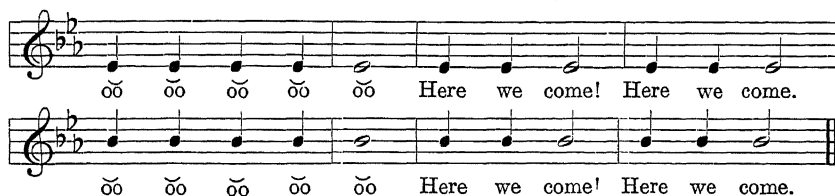
written above the sol-fa syllables. The final step is the transfer of the notes to the staff. The teacher leads in determining the most suitable key for the children's voices, but once do is established, the group, depending on the grade, helps notate the song.

Creative work each year becomes more fascinating to both the teacher and pupil. It not only gives pleasure but arouses a need on the part of the group for certain music skills and usually results in quicker acquisition of these skills than do pages of sight-reading material. Furthermore, creative work is a necessary part of the integration program. It adds interest to the study and often helps fix certain significant knowledges. If a class can select the significant points in the study of some country, embody them in verse, and further intensify these ideas by using the characteristic music idiom of that country to express them — that class has truly profited from its educational training.

Kindergarten *

The creative music of small children is marked by its spontaneity and simplicity. In the kindergarten, attempts are made to preserve the spontaneous expression of the five year old by an informal program and atmosphere. Music is linked with and is a part of the daily experiences of the children. Sometimes the original songs come from the children during the music period, more often they come when the children are engaged in other activities, or arise naturally out of their play.

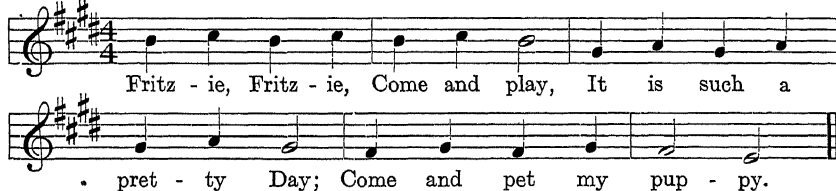
One morning, on the playground, several children playing fireman chanted:



Such a song is distinctly their own. It is indicative of the five year old's enjoyment of repetition and rhythm and his keen sensitiveness to sound.

Children naturally experiment with sounds and, with a little encouragement, bits of worthwhile creative expression often result. "Tell us how the whistle sounded." "Maybe you can make up a song to tell us how you felt as you went up and down with the waves." A good morning greeting or a happy birthday wish sung, instead of spoken, will often bring a most pleasant response. Sometimes a play, a picture, a sound, or an action story may suggest a new song or a new rhythm to the small child.

A puppy brought into the kindergarten furnished the motive for Maryly's song:




* Contributed by Miss Charlotte Dunn, Instructor in Kindergarten Education of the P. K. Yonge Laboratory School, University of Florida, Gainesville.

The spontaneous expressions of kindergarten children are often produced on just one chanted tone. At other times they are accompanied by distinct melodies. Sometimes the tune will be good but the words inadequate, or vice versa. An abrupt ending or more often, a lack of ending, is typical of this age level. The small child's attention is not called to these shortcomings but his expressions are improved by helpful suggestions, such as, "I liked your words. Maybe you would like to sing it again to another tune." Or, to another child, "Maybe you would like to sing Jane's words to another tune."

"Perhaps your song will have an ending this time." "That is such a jolly song. Won't you sing it again so we can learn it?"

Creative music at the kindergarten age is very individualistic. Group coöperation and group appreciation are easily built up if a helpful, happy attitude is maintained regarding each child's contribution. The musical experiences of the kindergarten child are accompanied by wholehearted enjoyment.

FLY AWAY



Fly a - way, Fly a - way, Come some oth - er day.

Fly a - way, Fly a - way, Yes, that's what I say;

Fly a - way, Fly a - way, Fly all day.

The above song was the contribution of one child in the kindergarten. Both words and music came simultaneously and most spontaneously from this five year old.

First Grade

The first grade children, fresh from the free play of the kindergarten, carry over into this grade their individualistic tendencies in creative music. An abundance of musical sentences are readily given by many pupils when requested to sing of some interesting activity. However, no individual attempts to improve the contribution of others. These are marked characteristics of the early work of children. Group expression eventually develops, but only when skillfully guided by the teacher.

The keynote of creative music at this age is a *topic of real interest*. One first grade found this inspiration to create in the attractive mural of fairies and elves recently placed above the blackboard in their room. One pupil after another volunteered musical phrases telling of the ideas expressed in the painting. These two illustrations are selected from the many contributed:



Elves are tak - ing spi - der webs down.

Elves are swim - ming in, a pool.

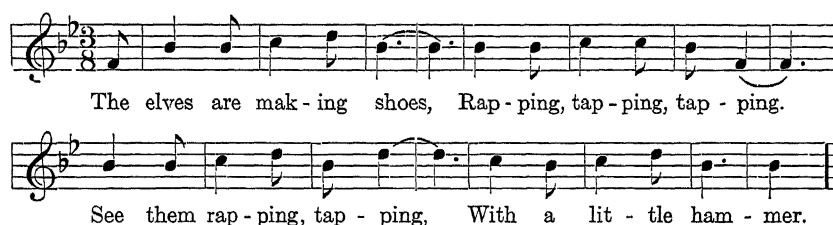
For several days, the children talked together about their mural and a poem developed out of these discussions. A tune was demanded for the poem so the group contributed this music:

THE ELVES



Any number of short poems were given by individual members, but the one about Elves Making Shoes caught the fancy of the grade and the following melody grew out of the music ideas of the group:

THE ELVES MAKING SHOES



Another first grade's center of interest was pets. Further to intensify this interest, a baby squirrel, captured from a cat, was given to the group. Stories, poems, and the antics of the squirrel kept the enthusiasm at a high pitch. One particularly enjoyable poem emerged as a group expression:

Frisky

Frisky, Frisky
Runs around,
Then he scampers
To the ground.

Hippity hop,
To the tree top;
Flippity flop
His tail is on top.

In composing the music, someone suggested that the first line, "Frisky, Frisky," should jump about like the squirrel, so a large interval was offered. Scale-line was proposed for "Runs around." The "Hippity hop" of the second stanza just couldn't be sung slowly, so the phrase was repeated for balance; likewise, "Flippity flop." Then, too, both of these phrases needed a "jumpy" tune. "To the tree top" brought the ending tone on high sol. In this way the group re-expressed their ideas in music.

FRISKY

Frisk - y, Frisk - y Runs a - round, Then he scam-pers
To the ground. Hip-pi - ty hop, hip - pi - ty hop, To the tree top;
Flip - pi - ty flop, flip - pi - ty flop, His tail is on top.

Second Grade

Both an enlarged repertory of songs and the added experience of singing music from a book have added to the music vocabulary of boys and girls in the second grade. One second grade had been unusually happy over the music experiences afforded them from their first music book and especially liked the minor songs. One day after singing several, Billy asked, "Why don't we make up a minor song?"

"About what would you write a minor song?" was challenged.

"Indians" came the reply from Charles, a lover of Indian songs.

"But you are studying the grocery store."

Quick as a flash Fred replied, "We could make up a poem about a little boy who ate too much, and got sick and died."

"But why let the boy die? Isn't there something else we might express in minor?" was further challenged.

"Germs" seemed to be the only other suggestion and the thought of a poem was dropped for the time being.

Two or three days elapsed before further mention was made of the topic, but in reply to an inquiry, George remarked, "We have three lines —

What can the matter be?
I have the stomach-ache,
Oh me! Oh my! Oh me!"

A lively activity period followed and a poem was the result, both room and music teachers guiding the thinking of the class. They spent much time in deciding what would make a boy sick and still rhyme with *be*, *see*, or *me*. Finally the class accepted this stanza:

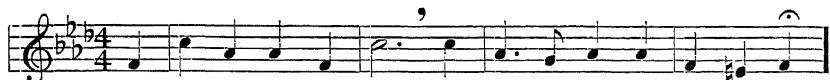
What can the matter be?
I have the stomach-ache you see.
Oh me! Oh my! Oh me!
From eating too much candy,
And drinking too much tea.
Oh me! Oh my! Oh me!

In order that the class might have a definite feeling for minor tonality, the group sang several minor songs that they knew, and in addition, listened to the ascending and descending minor chord and scale. Then phrase by phrase the tune was made, many children contributing minor melodies. Much repetition was used, primarily

because the minor tonal vocabulary of the boys and girls was somewhat limited.

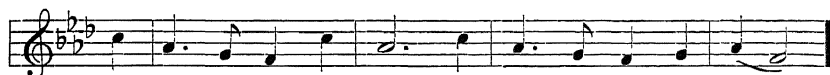
Several days after the completion of the song, George, the son of a physician, suggested that they should have a doctor in the poem, so a second stanza was composed.

WHAT CAN THE MATTER BE?

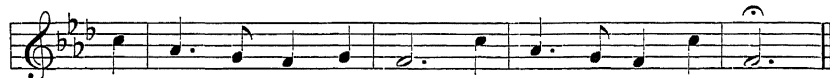


1 What can the mat - ter be? I have the stom - ach - ache you see.

2. What can the mat - ter be? Oh come, my doc - tor, look at me,



Oh me! Oh my! Oh me! From eat - ing too much can - dy,
I'm sick, I'm sad you see. Your med - i - cine is bad,



And drink - ing too much tea, Oh me! Oh my! Oh me!
But it will make you glad, Oh, doc - tor, come to me!

Not long after the minor-making episode, David came to school with a broken arm. Having heard how very brave he was, the class decided to write a song about his bravery. Naturally minor was suggested since a broken arm is not much fun. But on second thought, the boys and girls proposed that the ending should be happy and so should use the major mode. (Minor and major are common words in the vocabulary of this second grade)

Even words were created by the group to express their ideas. In developing the poem in the language activity period, Billy was insistent that the car taking David to the doctor should go "zinging" down the street, as "zinging" sounded like a fast car. No other word satisfied the class so "zinging" remained in the song.

Since every stanza expressed different moods and since the meter was somewhat irregular, it was felt advisable to make up new music for each stanza. In the process of composing the melodies these comments were made. "Why don't we put some scale in it and not just tonic chord?" "There are too many lines alike," "Let's have the third line repeat the first," "Why don't we use some half notes?" (no note values had been indicated as yet), and "Do we have any alto in our songs?" — this latter from Fred whose brother had taught him to sing alto to *Old Black Joe*.

BRAVE DAVID

Grade II

Grade II



1. Our Da - vid broke his arm, He did - n't cry one bit; He



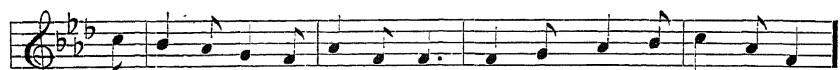
said to moth - er, "Oh look here, My arm! There's some - thing wrong with it."



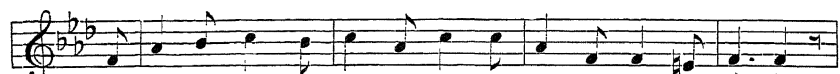
2. His moth - er who was quite sur - prised, Said, "Da - vid, come with me.



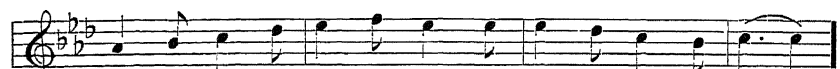
We must hur - ry to the doc - tor, So that he can see."



3. They got in - to the car right quick, They went "zing-ing" down the road;



The doc - tor wrapp'd up Da - vid's arm, It made a heav - y load.



4. Da - vid nev - er shed one tear, He was so ver - y brave;



A lit - tle boy whe acts like that, We know he must be - have.

Another second grade, anticipating the thrills of the coming Ringling Brothers Circus was playing rhythms of the pony and elephant. When asked, "What other animals will you see?" came the reply, "Giraffes."

"But we don't know any giraffe tunes!" was the comment.

"We will have to make one up," offered one member.

"What will you put into a poem about one?" was asked.

"About his long neck," "his spotted body," and other suggestions were offered.

And here is the product of their thinking:

THE GIRAFFE



The tall gi - raffe Makes us laugh, He eats the leaves from the trees;



His legs are long, But he has no song, Be - cause he has - n't a voice.

Originality was displayed to a greater degree in the rhythm the group worked out for their own music than in the melody itself. How to play Giraffe was a new problem. Some stretched their arms above their heads to represent the long neck and others made horns with their two first fingers. Finally the class decided two people would make a better giraffe than one, so one child made up the long neck and front legs while the other child was the back and hind legs. Since many circus animals are trained to step with music, the Giraffes must learn to march to music too. A slow, swinging step, with an accompanying nodding and swaying of the head seemed to satisfy the group.

Third Grade

Perhaps no group* in school has enjoyed creating tunes more than the third grade which has contributed these bird songs. And perhaps no grade is made up of so many different individuals who have definite ideas of their own as this same group. Originality is never lacking. Group participation has been developed, not because the children are group conscious, but because the room teacher has constantly kept that objective before them.

The greatest impetus for creative work was the study of birds. Poem after poem was brought in, smoothed out with the help of the room teacher, and placed on the board ready for the music instructor. All children, particularly the rural, listened to the various bird calls, in the hope of including them in their songs. Day after day the class was kept busy creating and notating tunes.

In the *Woodpecker Song*, the group attempted to imitate the tapping of the woodpecker by using $\frac{3}{4}$ meter and repeating the rhythm pattern. A definite effort was made to secure a slow swinging melody for the music of the oriole. Repetition of tunes was purposely used for balance while variety was attained by changing the direction or pitch of the melody. Two songs selected from their many bird songs are:

WHIP-POOR-WILL



Oh hark! I hear the whip-poor-will, A sing-ing there be -
He's call-ing to his lit-tle mate, He's tell-ing her for



hind the hill. "Chuck-will's wid-ow, chuck-will's wid-ow"
him to wait. Chuck-will's wid-ow, chuck-will's wid-ow, His



See him there be-hind the hill (*Whistle*)
call goes on till ver-y late.

THE WOODPECKER



The wood-peck-er keeps at his task all day, He



pecks and he pecks and he pecks a-way; Tat-too, tat-too, tat-



too I hear, He's find-ing worms for his ba-bies dear.

* This same group was responsible for the *Elves' Song*, given under *First Grade*.

Fourth Grade

Africans have been interesting people to the fourth grade children for the past three years. Consequently, the creative activities have developed mostly through dances and drum beats. Many enthusiastic minutes, however, have been spent in music in connection with this African unit. The remark of one boy, "If someone would copy the tune (speaking of a new Ethiopian song), Effie could play it, I could sing it, and Harry could work out his dance better," well illustrates the zeal of the children.

But other activities have brought about group composition. Spring, even in Florida, gets in the air and the children like to express it. One group turned in a number of delightful poems. Allan's was chosen by his classmates as a good one for a song:

SPRING IS HERE

Spring is here! You can hear it in the air, The birds are sing-ing, *rit. pp*

"Spring is here!" You can hear the flow-ers soft-ly say - ing, "Spring is here."

Papermaking does not sound poetic, but what fun it is to make one's own paper with mold, deckle, iron, rags, and starch! It is so much fun that it spills over into rhyme and a rhyme is so easily sung. Here is the product of one fourth grade:

MAKING PAPER

I'll get the rags, You get the scis-sors, Chop, chop chop! Chip, chip, chip!

Now the string is read - y, To boil up - on the stove, Whir, whirl, whirl!

Up and down they go. When the stir-ring's o - ver, The starch is put in

place. Stir, stir, stir, Goes the wood-en spoon, The mold and deckle's rea-dy,

The i-ron's get-ting hot, Smooth, smooth, smooth, The paper, what a lot!

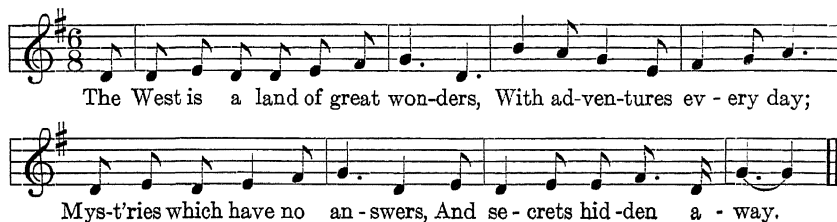
The verse seemed to fall naturally into $\frac{3}{4}$ meter thus making the tune take on rhythmical characteristics of a work-song. In the discussion of the words, someone suggested "chop" should be a low tone, and "chip" a high one. Likewise, it was decided the actual sound of "whir" and "stir" would be probably high. Much listening and repeating of tunes were necessary before the final tune was accepted by the class.

Fifth Grade

Since so many lovely songs can be found for integration work in the upper grades, and since the tone quality of unchanged voices is at its best during the fifth and sixth school years, it is a temptation to overlook creative work, — especially so when the boys and girls have had little or no music training in their primary grades. Each new fifth grade, however, enters into original work with greater zeal.

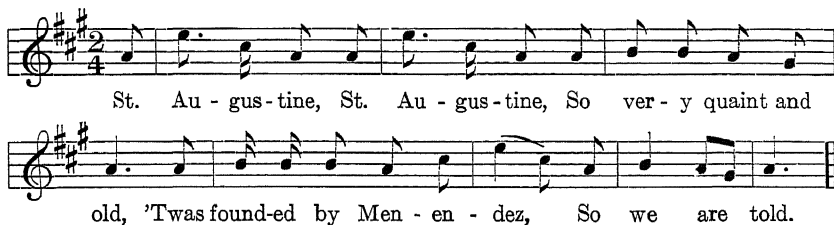
Two songs which grew out of their integration program are presented.

THE WEST



The West is a land of great won-ders, With ad-ven-tures ev-ery day;
Mys-t'ries which have no an-swers, And se-crets hid-den a-way.

ST. AUGUSTINE



St. Au-gus-tine, St. Au-gus-tine, So ver-y quaint and
old, 'Twas found-ed by Men-en-dez, So we are told.

Sixth Grade

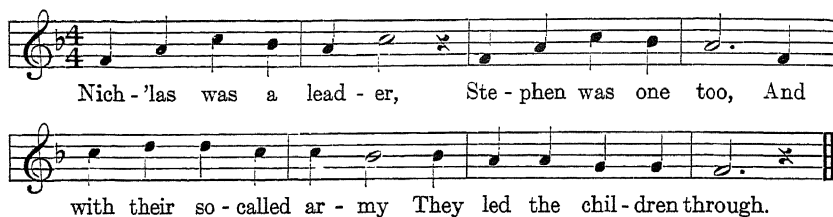
The sixth grade has found much pleasure in making primitive instruments and originating tunes for themselves. The inspiration and guide for this work was Mrs. Satis Coleman's book, *Creative Music for Children*. Several pupils made bamboo flutes. Even when only two or three tones could be blown, melodies, rhythmically interesting, were composed such as:



Just before the spring vacation, and near the end of the unit on Crusades, a suggestion was made that perhaps some of the free time could be used in writing poetry. When school was resumed, many poems about the Crusaders were brought in. One,

selected by the group, was placed on the board. Before any other member could respond, one boy, a recent comer and one who had only been singing in tune a short time, said, "I have a tune for that. I can't sing it but I can whistle it." And whistle it he did! Only a few slight changes were made in the tune.

THE CHILDREN'S CRUSADE



Later in the spring, a music box had been lent the boys and girls. They were much interested in it. One pupil, after listening to its music, remarked "That sounds like rain dropping," and to the reply of "How lively!" and "Who can give other descriptive phrases?" came, "the sun in the early morning," "a pool rippling," "running water over rocks," "a fountain," "snow falling," "water wheel turning," and many others. One pupil volunteered, "We could write a poem to show our appreciation of the music box"; and still another, a rather quiet boy, suggested a first line, "Down in the valley where the little stream runs." A couplet was soon made, and the poem was left at this point for individuals of the class to complete.

The next day a picture illustrating one girl's idea was brought in. She had drawn a stream turning an old mill wheel, while along the banks a fairy orchestra was playing. The thought expressed met the approval of the class, but members suggested a number of changes.

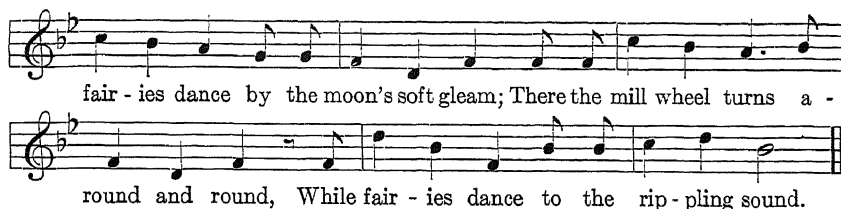
The illustration brought more enthusiasm and finally three poems were completed, two written by rural children, the third by a boy of limited ability and of unstable emotions. As each one was read, comments were made such as, "I like that," "Wasn't Alice's pretty?" "Why don't you use 'rippling' instead of 'gurgling stream'?", "That sounds more musical," and "Why not say 'moon's soft gleam' instead of 'fair gleam,' as it is more poetical?" With the aid of the room teacher two of the poems were combined into one and the following stanzas were the result:

Down in the valley by the little stream,
The fairies dance by the moon's soft gleam,
There the mill wheel turns around and round,
While fairies dance to the rippling sound.

Down in the valley where the little stream runs,
There the fairies dance as the banjo thrums,
A little old dwarf, with a harp on his knees,
Watched the fairies flutter in the cool spring breeze.

On the fifth day, another member brought in this tune:





"But the music box has high tones and the class couldn't sing it" was immediately expressed. The replies came, "Have an introduction of high notes to represent the music box," "Put in runs (in the accompaniment) to sound like rippling water," and "Have the tune in the bass and the 'rippling' in the right hand." Later it was decided to keep the melody as originally written and to place the running accompaniment above it.

It is hoped that creative work will find a greater place in the leisure hours of the boys and girls. To this end, requests over and over were made, particularly to the sixth grade, to write a poem, illustrate something, or compose a tune. Perhaps the greatest source of satisfaction is the fact that children who have fewer home comforts and privileges have been among the richest contributors in the field of cultural things — poetry, art, and music.

ADDITIONAL READINGS ON NOTE 47

- Coleman, *Creative Music for Children*, Ch. VIII, X, XI (G)
- Coleman, *Creative Music in the Home* (J)
- Coleman, *First Steps in Playing and Composing* (J)
- Classroom Teacher, Vol. IV, pp. 274–278 (G)
- Creative Expressions, Vol. I, *Little Music Makers* (G)
- Dann, *New Manual for Teachers*, pp. 101–102, 131–134 (G)
- Donington, *Music in the Secondary School*, pp. 3–18 (G)
- Earhart, *The Meaning and Teaching of Music*, Ch. 14, 15, and Appendix (G)
- Fox and Hopkins, *Creative School Music* (G)
- Gehrkens, *Music in the Grade Schools*, Ch. IX, XIX (G)
- Mursell and Glenn, *The Psychology of School Music Teaching*, pp. 127–129 (G)
- Murray and Bathhurst, *Creative Ways for Children's Programs*, Ch. I, II (G)
- National Society for the Study of Education, Part II, Ch. XIII (G)
- Thorn, *Music For Young Children*, pp. 33–39 (G)

NOTE 48. MOTIVATED DRILL IN PITCH, FOURTH AND FIFTH GRADES.

Correct drill is the means for acquiring skill. In music, correct drill is musical and not mechanical. Reading music involves two forms of skill: 1, sounding the right pitch, and 2, holding the tone the right length of time. For this reason music may be said to have a double vocabulary of pitch-types and rhythm-types. Before drill on these types is begun, they must be very familiar through their continuous use in rote singing. When the scale-type, for instance, has been sensed for

its beauty and suitability in such a song as *All Through the Night*, drill on the scale-type sequential may be well introduced. Individual singing is desirable here along with the class activity. Even this drill should be first presented by rote, as, for example, the following figure from the opening of this song: Do Ti La Do; Re Do Ti Sol, etc. Several sequentials are given in full on page 176. Each sequential should be sung in different keys, to bring out the important fact of the fixed relationship of the tones, while the Do is movable.

Do 8		Sol
Ti 7	The syllables with their accompanying scale names	Fa
La 6	on the board are convenient for reference, particularly	Mi
Sol 5	in the matter of melody progression to be shown by hand	Re
Fa 4	movement up or down. Do should be shown both at	Do
Mi 3	the top and bottom as in the arrangement at the left,	Ti
Re 2	and in the middle, as in the arrangement at the right.	La
Do 1		Sol

The drill process may be worked out in a number of successive steps:

1. Rote Work. (The types are chosen from songs learned with syllables by rote. The following use G for Do.) Do Mi Sol | Sol Mi Do | Do Sol Mi | Do Sol Do | Sol Sol Do |, etc. As it is important that the tonic be felt as a magnet tone attracting all the others from both above and below, the pitch used is that of a middle register Do (F, G, or A). The octave Do is used also, as: Do Mi Sol Do | Do Do Sol | Sol Mi Do | etc. (Pitch on C, D, or E.) In this connection it may be helpful, in passing, to allow the class to express the pitch of these types by hand movements in the air. The hand is held horizontally (with fingers straight and close), and moved down or up as the pitch changes. High Do might be shown just above the head, Sol at the nose, Mi at the lips, Do at the chin, and low Sol below the chin. For instance, Do Mi Sol would be shown by the hand on a level with the chin, the lips, and below the chin.

2. Ear Work. The singing of these types by rote is followed by their recognition by ear. They are sung for the class with a neutral syllable such as Loo, and sung back with scale syllable by individuals.

3. Eye Work. The ear work is followed by visual recognition (observation book work having preceded this) of the various types on the blackboard, shown as follows:



Theoretically, in the **song-method**, all the tone combinations are learned by the children through reference to the familiar rote songs in which they were present. Practically, they are frequently handled as follows:

a. After one or more types have appeared in songs learned, the teacher shows how various combinations can be made. These are then taught by rote, the teacher pointing to each group as a whole.

b. This is followed by ear training, the teacher singing some group with neutral syllable, individuals singing back with scale syllables and pointing to the group.

c. This may be followed by describing the position of the type (showing the melody progression in the air, with the hand), as, for number five: Mi, third line; Sol, fourth line; Do, second line; when the key-note is on the second line.




d. Dictated types sung with syllables may be repeated by individuals and written by them on the staff on the board, and by all on staff paper at the seats. (The side of a short piece of chalk with slant line notation aids in quick board work.)

e. Sight-singing. The skill attained by the preceding drill may be applied to the reading of new music containing the material made familiar through drill. This music should be very simple and there should be plenty of it to give ample practice. It should also be beautiful music.

NOTE 49. MOTIVATED DRILL IN RHYTHM, FOURTH, FIFTH, AND SIXTH GRADES.



If a page of music is to mean anything definite in musical performance, the feeling for the measured movement of the long and short tones must be developed. This movement must rest upon the underlying regular, steady beat of the measure. This steady beat must be felt by the children. They will learn to feel the beats by pointing or tapping in groups of twos or threes or fours as indicated by the measure signature. As they tap, they must learn to sing the various long and short tones, fitting them into the beats. The tempo or speed at which the beats are tapped depends upon how the song sounds best. There are only about eight patterns of long and short tones, rhythmic-types so-called, that are found frequently in most music. They are as follows:


Lower figure 4.

 One note to one beat.  One note to two beats.  One

note to three beats.



 One note to four beats.  Two equal notes to one beat.



 Two unequal notes to one beat.  Two unequal notes to two beats.



 Note and rest to one beat — staccato when fast.

Lower figure 8. Triplet groupings.

 Even triplet group.  Uneven triplet group.

 Long-short triplet group.  Long triplet group.


 Staccato.  Interrupted triplet group.


All these rhythmic types should be first taught by rote in the songs the children sing. Having enjoyed the movement of a certain type, as for instance, two unequal notes to two beats,  in the song *All Through the Night*,  the time will come when the children can


Sleep, my child


understand an explanation and will enjoy drilling on that type so that they may do it independently in songs they are about to learn in their books. Knowing mathematical relationships such as the fact that two eighth notes equal a quarter note, means little or nothing in musical performance. The important thing is to know how two equal notes to one beat sound in comparison to one note to one beat.


As a foundation for understanding rhythms the children should be taught to tap a steady beat to a few phrases of many of the songs they sing, showing the accent by a larger movement. They may do this also to the music they hear on the phonograph. They may be taught to stand before the class and with a steady beat lead them in singing some of their simple and perfectly familiar songs. For the formal conducting movements, which may readily be learned by children, see Note 82. With this sort of background, it will be well to give drill of the following kind for two or three minutes at a time. The types chosen for drill should be the ones found in the songs the children are singing by eye-ear or using for reading songs, in their books. The children should be aware of the source of this drill material, so that they may feel they are working with actual music.

1.  a. The teacher sings, pointing once in the air bringing out the idea of one tone held for one beat.



b. The teacher shows pictures on the board  with cross to represent the beat and sings pointing to the cross. The child does this also.


c. The teacher shows the picture  and sings pointing once un-

der the note and again under the rest while the lips are closed. (Likened it to the *tick* of a big clock.) Arrange the types rhythmically as, $\frac{3}{4}$  and have them sung and pointed. (The teacher counts **one** two three, **one** two sing.)


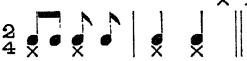
2.  a. The teacher sings, pointing twice in the air bringing out the idea of one tone held for two beats.


b. Show the picture and have child sing and point.


c. Show the picture  and have sung and pointed. Arrange the types rhythmically in combination with those already learned, as $\frac{4}{4}$  Have sung and pointed. (The teacher counts **one** two three sing.)


3.  a. The teacher sings rapidly, pointing once in the air bringing out the idea of two quick tones to one beat.

b. Show the picture and sing, pointing where the cross is and holding the finger down till both notes are rapidly sung. Avoid the feeling of a down and up in the beat. The fact of each eighth note getting a half-beat is not important but rather the fact of the two tones going quickly to one beat.


c. Show the various pictures as,  etc. and arrange them rhythmically as, $\frac{2}{4}$  and have sung and pointed. (The teacher counts **one** two, **one** sing.)

d. Have them sung to various successions of scale tones, as $\frac{1}{2}$ $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ | etc., or $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ | or $\frac{1}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ | etc., the child tapping or pointing meanwhile in regular pulse groups. The aim is to have the type  immediately suggest the feeling of two short tones to one beat.


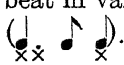
4.  a. The teacher may count rapidly by threes as **one** two three, **one** two three, merging into singing with a neutral syllable bringing out the idea of three short tones to one beat.

b. Show the various pictures as  and sing, pointing where the crosses are.





c. These types are often called **triplet groups**, explained, in passing, as differing from **real triplets**. Have the child sense the fact of the three quick counts (which would be very awkward to beat) being merged into one. Illustrate this and impress the fact that the three little beats are there.

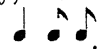


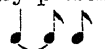

d. Arrange rhythmically as $\frac{3}{8}$  and

have them sung and pointed as in (d) under type 3. (The teacher counts slowly **one, sing.**)

5.  This type and any other that ends in a tone less than one beat in value needs a following tone as a temporary point of repose, as, .

a. The teacher sings the two tones pointing twice in the air. The child should recognize two tones and two beats, the first tone longer, the second one shorter.




b. Show the picture as  and sing, pointing to the crosses and repeating two or three times before adding the repose note  and bringing out the idea of the first note getting two beats and the eighth note coming in **after** the second beat but before the third. Compare  with  by singing first one and then the other. Have the child do this also.

The fact of the dotted quarter note receiving one and one-half beats and the eighth note a half-beat is not important, but rather the fact that the first note is held for two beats, and that the eighth note comes in just before the next beat. Later, if necessary, the more exact relationship may be brought out by presenting first  and then tying the first  to the  thus  which of course is the same as .


c. Arrange the types rhythmically as $\left| \frac{3}{4} \begin{array}{c} \text{dotted quarter} \\ \times \times \end{array} \begin{array}{c} \text{eighth} \\ \times \end{array} \right| \begin{array}{c} \text{quarter} \\ \times \end{array} \left| \right|$ or $\frac{2}{4} \begin{array}{c} \text{dotted quarter} \\ \times \times \end{array} \begin{array}{c} \text{eighth} \\ \times \end{array} \begin{array}{c} \text{quarter} \\ \times \end{array} \begin{array}{c} \text{quarter} \\ \times \end{array} \left| \right|$ and have them sung and pointed. (The teacher may count **one two three, one two sing, or one two, one sing.**)


Melodies can be made by using the types of the melodic vocabulary already studied. For example, take the second phrase above, and let the class decide on the melody. Use a staff without stopping to place a key signature saying, "Do will be on the second line." Such a melody as the following may be given:




6.  or  a. The teacher shows the pictures as  and sings the tone very short, pointing once to the cross and bringing out the idea that if the eighth note is cut off crisply, the eighth rest is taken care of and needs no further attention. The fact of the rest receiving a half beat is not important.




b. Arrange rhythmically as $\left| \begin{array}{cc} 2 & \\ 4 & \end{array} \right| \times \quad \times \quad \left| \begin{array}{c} \text{♩} \quad \text{♪} \\ \times \quad \times \end{array} \right| \left| \begin{array}{c} \text{♩} \\ \times \end{array} \right| ||$ also
 $\left| \begin{array}{cc} 2 & \\ 4 & \end{array} \right| \times \quad \times \quad \left| \begin{array}{c} \text{♩} \quad \text{♩} \\ \times \quad \times \end{array} \right| \left| \begin{array}{c} \text{♩} \\ \times \end{array} \right| ||$ giving the same effect. Have it sung and pointed.

7.  a. The teacher points once in the air, and sings the tone afterwards. The child should recognize that the tone comes **after** the beat.



b. Show the picture with the repose note following as $\frac{2}{4}$ () and sing pointing once before singing the eighth note. Have the child do the same.


c. Arrange rhythmically as $\left| \begin{array}{c} 2 \\ 4 \end{array} \right| \begin{array}{c} \text{X} \\ \text{X} \end{array} \begin{array}{c} \text{X} \\ \text{X} \end{array} \begin{array}{c} \text{X} \\ \text{X} \end{array} \begin{array}{c} \text{X} \\ \text{X} \end{array} \begin{array}{c} \text{X} \\ \text{X} \end{array} \parallel$ or $\frac{3}{4} \begin{array}{c} \text{X} \\ \text{X} \end{array} \begin{array}{c} \text{X} \\ \text{X} \end{array} \parallel$. Have it sung and pointed. (The teacher counts **one** two, **one** sing! reminding the children that the singing is not to begin until after the second beat; or **one** two three, **one** two sing! saying "sing" very short so that the singing may begin after the third beat.) Have the class realize that this latter type is found most frequently at the beginning of phrases and that it gives an incomplete measure at the beginning which is filled out by another incomplete one at the end as shown in the above illustrations.



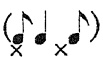
8.  a. The teacher sings the two tones pointing once in the air. The child should recognize two tones to one beat, the first tone longer, the second one shorter.








b. Show the picture as  and sing, pointing to the cross and repeating two or three times before adding the repose note, and bringing out the idea of two unequal tones to one beat and comparing the  with . Have the child do this also. Again bear in mind that the fact of the dotted eighth note getting three quarters of a beat, and the sixteenth note one quarter is not important. All that is necessary now is the feeling of two unequal tones moving quickly to one beat.

c. Arrange rhythmically as $\left| \begin{array}{c} \frac{2}{4} \\ \text{x} \end{array} \right| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \left| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \right| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \left| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \right| \parallel$ or $\left| \begin{array}{c} \frac{3}{4} \\ \text{x} \end{array} \right| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \left| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \right| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \left| \begin{array}{c} \text{♪} \\ \text{x} \end{array} \right| \parallel$. (The teacher counts **one two, one sing, or one two three, one sing.**) Melodies can be indicated by placing scale names under the monotone phrase as in the second illustration above. Use such a pitch for Do as will not permit of chest tones (g or a).

9.  Taught as was type 4. The variations are 

10.  a. The teacher shows the picture and sings pointing to the crosses.



b. Develop as follows: Have this type sung and pointed  then tie the middle notes and sing pointing as before  and finally return to the first picture above . Have class do this also.


c. Use in rhythmic phrase as $\frac{2}{4}$ |   |   |   |  ||

11. These are variations of type 4, and for convenience may be named as follows:

 even group  uneven  long short  long l-o-o-o-ng  interrupted

These types are found always in $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ measure, and usually indicate a fast tempo, so that the six beats are grouped into threes and felt as groups.

12.  Teach by comparison with . Have the class un-

derstand that this real triplet group is mathematically incorrect but is allowable and is accounted for by the use of the following sign: 

N.B. All rhythmic types should be related, first, to their actual use in familiar music and, secondly, to their use in new music.

NOTE 50. MOTIVATED DRILL IN CHROMATICS, FIFTH AND SIXTH GRADES.

Chromatics are so inevitable and appear so frequently in familiar songs that children should not be permitted to become confused by them. They are used as neighboring or changing tones, to give a different tonal color from the ordinary diatonic scale tones (the term chromatic is derived from *chroma*, meaning color), and as modulating tones, especially in forming half cadences (which occur in the midst of a composition but not at the end).

So long as songs are taught by rote there is no need of discussing chromatics because they are usually as easy to sing as are simple scale tones. But when music reading is undertaken the additional signs used to indicate chromatics will at some time call for explanation. Then various songs which make use of the particular chromatic which is to be discussed should be recalled and the effect of the chromatic should be pointed out and the explanation given as to how it is produced and written. Below we list twenty examples of phrases from familiar songs which make use of the more frequent chromatic changes: (The staff representations will be found in the *Brown and Green Twice 55 Community Song Books*. In the list these books are referred to by B and G,

respectively. The number of the selection follows the letter.) These phrases, with their chromatics, will seem musical and significant only when related to the complete songs from which they are taken.

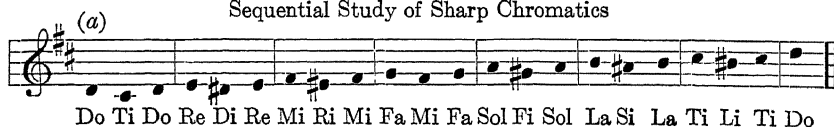
EXAMPLES OF CHROMATICS IN FAMILIAR SONGS

- B 79 Welcome Sweet Springtime, we greet thee in song
Sol Fi Sol Sol Fi Sol Do Ti Do Sol
- B 3 By the dawn's early light
Mi Re Do Mi Fi Sol
- B 68 Going on before
La La Mi Fi Sol
- B 4 The shrine of each patriot's devotion
Re Re Re Re Re Mi Fi Sol Re
- B 27 In yon thorny dell
Ti Do Ti Do Re Mi Fi Sol
- G 117 When merry lads are playing
Do Mi Re Mi Fi Sol Sol
- B 29 Low to our hearts love sang an old sweet song
Sol La Ti Do Mi Fi Mi Re Fi Sol
- G 82 Day is dying in the west
Do Do Do La Sol Fi Sol
- B 5 Above the fruited plain
Re Di Re Mi La Re
- B 110 O Genevieve, I'd give the world to live again
Sol Mi Ri Mi Fa Mi Ri Re Sol Re Di Re
the lovely past
Mi Re Do La Sol
- B 163 O little town of Bethlehem
Mi Mi Mi Ri Mi Sol Fa La
- G 3 There's a young heart awaiting thy coming tonight
Mi Mi Mi Ri Mi Do Do Re Mi Fa Mi Re
- G 24 It brings me a dream of a once happy day
Mi Mi Ri Mi Sol Fa Re Do Ti Do Mi Re
- B 9 When Johnny comes marching Home (at end)
Ti Mi La La La Si La
- B 158 A day of joyful singing
Mi La Do Ti Si La Mi
- B 146 Who will think of him upon the waters blue?
Mi Re Do Re Mi Re Do Re Mi La Si Sol

- G 29 She has a daughter whom I adore
La Si La Fa Re Ti La Le Sol
- B 25 Blow him again to me
Do Do Do Do Ti La Le
- B 87 My own, the laughing sunshine
Sol Le Fa Do Le Sol Sol
- G 149 And may there be no sadness of farewell
Mi Fa Sol La La Te La Sol Fa Fa

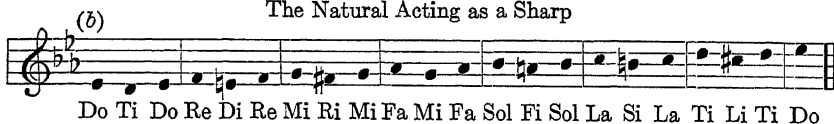
Sharp four, Fi (Sharped Fa), is the most used of all the chromatics and is most often found, as a neighboring tone, in the Sol Fi Sol type, and as a modulating tone in the Mi Fi Sol type. When the children realize how inevitable these chromatic tones are to give the effects the composer desires and when they see that chromatics occur in a variety of forms all of which are governed by a few principles, they will probably see the need of organizing and practicing a complete list. They will probably realize now that a little systematized drill will enable them to handle chromatics in whatever form they appear. The following sequential arrangement of sharp chromatics may then well be studied until it can be sung by the class and by most individuals with ease. After this has been done examples in songs must again be used.

Sequential Study of Sharp Chromatics



After the use of the natural (♮) in cancelling a flat and acting as a sharp has been found in songs and explained, the following sequential arrangement may well be studied until it is sung freely and surely. The application to songs will follow.

The Natural Acting as a Sharp



Flat chromatics are used much less frequently than sharp chromatics. They, too, are easiest to sing in neighboring tone groups, as flat six (Le) in the Sol Le Sol type. The flat chromatic types have, of course, already been taught by rote as they appear in the songs studied. Individual measures from the following studies should be put on the board and drilled upon, but it is probably not advisable to practice the entire exer-

power. Is the one which has the better music more effective in making good musicians?

4. Does the beating of the meter seem to you essential in music reading? Some instrumental teachers advocate having the pupils tap the meter with their feet. What do you think of the idea?

5. Is there danger, in following the procedure outlined in Note 49, that the second and fifth sentences in Note 48 will be neglected? Would the result be harmful? If so, in what way and to what extent?

6. In your own music reading which of the following helps are most called upon when you come to a difficult passage? — (1) Remembering a similar passage in a familiar composition? (2) Guessing or approximating it while trying to relate it to what precedes and follows? (3) Figuring it out mathematically or by some definite system?

7. Does the presentation in these three Notes make you feel more confident and interested in drilling children in music reading? Do you think you can make it vital and musical?

8. Can you distinguish, when you are singing, between an interval of a half tone and one of a whole tone? When someone plays B and then C on the piano do you know it is a half tone? What about D E; E F; B \flat C; DE \flat ? Test yourself and your friends on this matter and you may discover some surprising conditions.

9. Try to find three examples of each of the two uses of chromatic tones mentioned in the first paragraph of Note 50.

10. While it is not always easy or even possible to do, many songs which contain chromatics can be played by omitting the chromatics and substituting tones of the diatonic scale. Try to do this and see if you can state what the differences in "color" are.

11. Ask any good and intelligent jazz player whether he makes much use of chromatics and what the effect would be if he did not use any?

12. Does this Note on Chromatics clear up any problems for you? What are they? If you have any problems on chromatics still unsolved present them to the instructor.

ADDITIONAL READINGS ON NOTES 48, 49, AND 50.

Clark, Music Appreciation With the Victrola, pp. 27-43 (A)

Dann, New Manual For Teachers, pp. 26-27, 38-41, 47-48, 55-57, 67-70, 92-94, 113-117, 126-129, 147-152, 153-178 (G)

Farnsworth, Education Through Music, Ch. XII, XIII (G)

Foresman, Manual to Accompany Books of Songs, pp. 41, 227-242 (G)

Gehrken, Music in the Grade Schools, Ch. VI, XVI (G)

Hubbard, Music Teaching in the Elementary Grades, pp. 126-127, 93-97, 136 (G)

Nohavec, Normal Music Methods, Ch. VI (G)

Parker, McConathy, Birge, Miessner, The Progressive Music Series, Teacher's Manual, Vol. III, pp. 25-28 (G)

NOTE 51. EAR-TRAINING AS A MEANS OF INCREASING ENJOYMENT.

Ear-training is of course mind-training, for the ear is directed by the mind. We hear what we attend to. The person whose ear is trained, that is, whose ear is focussed to hear along specific lines, has learned to listen, and will find much more in music to enjoy than the person whose ear is untrained, that is, who does not hear anything in particular. Some of the most important aspects of music that the trained ear helps us to enjoy more are as follows: (1) tone quality and tone color; (2) pitch, that is, tone direction; (3) measure and rhythm; (4) harmonic effects; (5) form. All of these aspects of music, as suggested in Note 40, are found in the simplest music such as a little child can enjoy, as well as in the most complex compositions. For this reason, all of the child's contacts with music from the very first day in school should definitely train the ear, or the mind in its musical thinking. This training is a part of the child's pleasurable experience in his everyday musical activities.

Ear-training is not, then, an isolated feature of school music, set off by itself, but rather a constant part of every moment of music experience, with emphasis placed first on one of the above musical attributes and then upon another. It must be clearly felt that all the items in the following suggestions are by-products of singing and playing and listening, and are only studied because they add to the enjoyment of these activities. In this spirit, the ears of the children may be trained along the lines of the five aspects of music listed above:

1. Tone quality.

The child may be taught to distinguish between:

a. Pleasant singing voices and harsh ones. (There may be suggestions from the teacher concerning the sweet voices, without directing attention to the unpleasant ones.)

b. The floating head tone and the raspy chest tone.

c. The tone color of instruments and voices, as violin and flute, or soprano and tenor, etc. (By the use of the real instruments and voices when possible and also by recording machines.)

d. Legato and staccato effects.

(By their use in songs which employ both kinds of singing, and by their use in instrumental music.)

e. Legitimate loud tone and soft.

(By recognizing that beautiful tone quality may vary in strength.)


f. Bright and gay, dark and mysterious moods.

(By leading the child to feel the mood created by the composer to express definite things, as rippling water or sighing winds, and also to sense the atmosphere without definite pictures.)

2. Pitch.

The child may be led to distinguish:

a. Like phrases and unlike phrases, from familiar music.

(By having the child listen to the teacher sing with neutral syllable, or play, a group of phrases and decide (1) if any two are alike, or (2) taking the first phrase for a pattern, to raise the hand when any other like it is heard. (Phrase marks  put on the board during the singing are sometimes helpful.)

b. Individual phrases from familiar songs sung with a neutral syllable.

(By having the children sing them back by word or syllables.)

c. Melodic types already familiar in singing and in notation.

(By having the children hear sung in neutral syllable two or more in comparison, as Do Mi Sol and Do Re Mi, and sing each back by syllable. Also by having them listen to two types and decide upon the one containing a chromatic tone as, Do Ti La, and Do Te La. This drill should cover the whole range of pitch problems as found in the music used, thus linking the tone-group with its artistic use in music.

d. Key feeling.

The ability to sense key will probably be developed in the first or second grade by having the child sound Do, the tonic or home tone, (La in the minor) after hearing a piece of music played or sung. (This work is touched upon in Note 42.)

1. The teacher sings or plays phrases of familiar music ending on the tonic. The last phrase may always be used, and frequently some other in the song. The children will easily sound the Do as the tone seeming restful and satisfying, like home. They learn to call this a full cadence.

2. Phrases ending on other than the tonic may be used. If the child sings the last tone of the phrase this time, he may be led to feel that it is not such a good place to stop as the tonic provides. They learn to call this a half cadence.

3. Different songs with different sounding tonics may be used. For instance, one song might be in the key of A and another in the key of D. It is important at first to use music which has no decided modulations. This power of sensing key is an important element in enjoying music. Modulations are often not appreciated to the full, due to inability of people to follow these interesting developments.

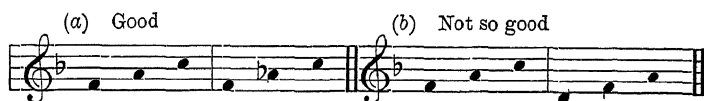
1. Major and minor modes.

The children may listen to both kinds of compositions and be led to

sense (at first through the suggestion of the teacher) the atmosphere — decisive, aggressive, triumphant, peaceful, mysterious, sad, mischievous, etc., as expressed in major or minor mode. Compositions embodying more than one mood and written in more than one mode offer fine material for arousing discrimination in the emotional experiences of listening. When songs are used the words offer suggestions, but in instrumental music is found the real opportunity of sensing mode atmosphere.

2. Major and minor chords and scales.

The children may listen to the teacher sing or play contrasting patterns. Generally, give training of this sort by singing with neutral syllable from the **same tonic**, as: Do Mi Sol and Do Me Sol; not Do Mi Sol and dropping to the relative minor La Do Mi. If the piano is used the teacher would play a group like f-a-c, and then f-ab-c instead of dropping to d-f-a. The three tones of the chord should be played simultaneously as well as melodically. The color feeling should be stressed.



3. Measure and Rhythm.

The child may be taught to distinguish between:

- Two and three pulse meter. Show the difference in swing.
(The teacher or child may establish a neutral beat.)
- Fast and slow tempo. Tempo makes or mars a composition.
- Rhythmic types of all kinds.

(By listening to the teacher, sing lightly such types as are suitable for comparison, as $\frac{2}{4}$ | and $\frac{2}{4}$ | or $\frac{3}{4}$ | and $\frac{3}{4}$ |)

The teacher will probably state what the beat note is and establish the neutral beat, "One, one, one, one," and then sing. The individual response as to what was heard should be, "Two eighths, a quarter," etc., according to what has been sung or played.

All these patterns must be linked with their effects in real music, and when they are met in parts of the music period other than the special listening section, they should frequently be mentioned.

d. Pitch and rhythm combined.

This drill should be kept much less difficult than the work the class is able to do in reading and singing. If there is a real problem in pitch to be recognized, it is especially necessary to keep the rhythm simple, and vice versa. The best medium of response in this training is

written work. By the end of the sixth grade children should be able to write the melody of most simple hymn tunes from dictation.

4. Harmonic Effects.

a. Key feeling in the full cadence.

(By having the pupils sense in simple music the feeling of repose which is found at the close and at other definite points of development.)

b. Half cadence.

(By leading the pupils to feel the semi-repose so frequently present.)

c. Color effects in successive chords. (Major, minor, augmented, diminished.)

(By having the pupils listen again and again at different times to cadences, using the four kinds of chords, until they are eventually sensed.)

The response may be written as follows:

major	|	augmented	⁺
minor	|	diminished	|^o

d. Place of chords in the key.

By having the pupils listen to short simple chord successions. At first the teacher should name them as I, V, I, or I, IV, I, afterwards having the child rely on himself to recognize them as they are played in various keys and in new orders. Gradually the six chords of the key should be used, and the ability to sing the root tone developed. The chords are indicated for clarity by Roman numerals.

Points *c* and *d* are best suited to junior high school work.

5. Form or Structure of Music.

Form study may be unimportant, useless, or even harmful if it is conducted in a mechanical, parrot-like manner; but pursued intelligently and with the sense of individual discovery, it may be the most important, illuminating, and extensive branch of ear-training. If it becomes merely a search for a formula such as A B A or A A B A C A or Rondo or Sonata or Theme with Variations, without pleasure in the unfolding of these parts as they are heard, it is destructive of vital listening. But when there is keen observation of each detail; conscious attempt to hold significant themes, especially the opening one, in mind; constant attention to cadences in order to detect the parts or units in a composition; searching comparison of what is being heard at the moment with what has gone before; and, especially, creative striving to anticipate what the composer will do with his varied musical material;—when, in other words, the mind is alert and retentive throughout a composition, then the endeavor to grasp the design of the music as a whole, which is the

object of form study, is a stimulating and delightful synthesis of all ear training.

This exposition may seem to make of form study an activity which is too advanced and difficult for young children, but well-prepared teachers have repeatedly demonstrated that it can be begun even in the first grade and carried on progressively throughout adult life with pleasure and profit. At bottom, there is one idea which governs all form study in the simple song and in the complex symphony, namely, music can hold the attention of its listeners only as it presents (*a*) material that is heard often enough so that the ear grasps it and thus makes it somewhat familiar, and (*b*) material which is pleasantly contrasted to what has been heard earlier. These two ideas, repetition, to ensure confidence, and contrast, to give relief from the old or familiar, are basic in the structure of all music, and hence are at the root of form study. It must be noted, of course, that a musical idea may be repeated exactly, or almost exactly, and rather far from exactly, and that contrasts may be slight or extreme, with an almost infinite number of gradations in between. The detection of the ingenious ways a composer may arrange the same and different musical ideas, and the hundreds of slight changes in the same and different musical ideas is a constant source of delight to the keen listener.

The beginning of these distinctions between like and different, almost alike and very different, should be made long before definite mention of form study is made. Rote singing is simpler when exact repetition or almost exact repetition of a phrase is pointed out; correction of errors in remembering the name of a composition is more kindly when the teacher points out the reason why the mistake was probably made — that is, because the rhythm is the same in the two pieces which are confused, or the melody has the same direction in each at the beginning, or both are played by the same instrument, etc.; bodily interpretation, in the classroom or gymnasium, of the music played on the piano or phonograph is naturally guided by changes in the character of music when new parts appear; the new episode in a little play calls for a different type of music. Numerous other examples might be cited of the functional character of distinguishing parts or wholes of music. With many listeners, this type of considering music in terms of use, is the basis of noting changes in the material — as the interpretative dancer thinks of how she would express on the floor much of the music she hears.

Two observations must be made regarding the famous A B A and similar formulas, which have frequently done much more harm than good. Firstly, there is no particular reason except usage and convenience why the early letters of the alphabet or in fact any letters should be used

as means of summarizing concisely the melodic structure of a composition. The parts might be represented by drawings, as a square, a circle, and a square, to represent three part form; or by adjectives such as dreamy, vigorous, dreamy; or by colors blue, red, blue; or by many other means. To avoid the fixity of the plan of using the initial letters of the alphabet, the first letter of descriptive words may be used for a time, so that, for example, the descriptive words in the last preceding sentence might be condensed to S C S or D V D or B R B. Occasionally or eventually the initial letters of the alphabet should be used so that children may understand their frequent appearance in books on appreciation.

The second observation is that whatever letters are used may apply either to such small items as the phrases in a child's song or, later, to the large parts in a symphony or sonata, in which A B A means first part, second part, third part or Statement, Development, and Restatement. Between these two extreme examples are of course many other compositions from the rather small to the very large, including polyphonic music, such as the invention, the classic dances, and the great preludes and fugues.

TOPICS FOR DISCUSSION OF NOTE 51.

1. Does it seem reasonable to expect that, by training, we can increase the enjoyment we receive from our various senses — seeing, hearing, tasting, feeling, smelling? Are some capable of more significant development than others? Does "mind" enter equally into all?

2. What appeals would you use to interest children in "developing their ears"?

3. What other school subjects should cooperate with music in ear-training?

4. Is topic f, under 1 of this Note, concerned with something that is heard or something that is imagined?

5. Would you recommend that the Pitch Discrimination described in this Note be carried on entirely by Ear or by the Eye-Ear process described in Note 44?

6. What enjoyment of harmonic effects do you at present gain from listening to music? Are you probably increasing it?

7. What is your attitude toward "form study of music"? Does it attract or repel you? Do you think in the light of the discussion in this Note you may eventually gain enjoyment from studying the structure of music?

ADDITIONAL READINGS ON NOTE 51.

- Damrosch, Gartlan and Gehrken, *The Universal School Music Series, Teacher's Book*, pp. 24-32 (G)
Dann, *New Manual for Teachers*, pp. 24-26, 48-55, 61-67, 89-90, 134-136, 182-214 (G)

- Gehrkins, Introduction to School Music Teaching, Ch. 7 (G)
Giddings, Grade School Music Teaching, Ch. VIII (G)
Hubbard, Music Teaching in the Elementary Grades, Ch. VII (G)
McConathy, Miessner, Birge, Bray, Music Hour Elementary Teacher's Manual,
pp. 8, 11, 38, 39, 41, 54 (G)
Mursell, Principles of Musical Education (H)
Mursell and Glenn, The Psychology of School Music Teaching, Ch. 6 (G)
National Society for the Study of Education, Part II, Ch. 18 (G)

NOTE 52. AN ANALYSIS OF MINOR MODE AND MINOR SCALES.

The time to learn about the makeup of minor music is when the children are singing songs in their books in minor keys, and would enjoy reading some of them with a degree of independence.* There are three important musical experiences the children should have before really studying minor mode. 1. The feeling for Do as the key tone in major, and La as the key tone in minor. 2. The feeling for the Ti Do or leading-tone cadence in both major and minor. 3. The ability to sing the major scale from Do to Do, and the natural minor scale from La to La, and to know that the half steps come between Mi and Fa, and between Ti and Do. They should feel that these scales are the material out of which much music is made. Following is a simple presentation of minor scale study development.

A. Oral presentation.

It is in this study that some teachers find that the ladder may effectively be used to reinforce visually the oral impressions of whole and half step progressions. On the other hand, some teachers have decided objections to its use. As results are what count, let us make sure at least that the minor mode is presented as a vital living thing. The piano keyboard is always helpful.

The pitch of F for Do is a convenient one for this drill because neither too high nor too low and the tones may be easily tested on the pitch

* Examples will of course be drawn from the books available. Since the Brown and Green Twice 55 are frequently mentioned in this Handbook, we refer to them.

In the Brown Book the following songs are in minor mode: 73. *When Wilt Thou Save Thy People* (1st half in E minor; 2nd half in E major); 107. *In Old Madrid* (alternating between G minor and B \flat major, in the verse, with all the chorus in B \flat major), 92. *On, O Thou Soul* (mostly in F minor, but with a middle section in A \flat major). In the Green Book, 69. *Go Down, Moses* (G minor), 83. *Watchman, Tell Us of the Night* (F minor, A \flat major, and F minor); 90. *Song of Hope* (D minor with a little of F major just before the close in D minor); 158. *O Come, Emanuel* (E minor, with chorus opening in G major and closing in E minor). These will supply abundant exemplification of the points discussed in this Note and they or similar material should be constantly referred to in presenting this topic.

pipe. The class may sing Do and down to La, and then up the normal scale La to La, and on up to Do, being led to feel the tendency to keep on to that point of repose. The teacher may stress the facts that this tendency is due to the whole step between Sol and La which does not express the finality and satisfaction which we have grown to demand in a close, such as is provided by the half step between Ti and Do in the major scale; that because of the magnetism between Ti and Do Ti is called the *leading* tone; and because of the lack of satisfaction in its absence and even more because of the essential formation of the dominant chord in minor as well as major modes, our modern harmony provides for minor scales with a similar leading tone. When the class realizes this lack in the normal minor scale, the study will probably proceed as follows.

Ques. "How can a leading tone be had in the normal minor scale?"

Ans. "By putting in a half step between Sol and La, and using it in place of Sol. It will be written as Sol sharpened and called Si."

The class will sing the scale ascending and descending. The teacher may look for trouble between four and sharp five and will doubtless need to teach it by rote.

Ques. "What musical demand is complied with?"

Ans. "The harmonic demand for clear key repose. For this reason this form of the minor scale is called the **harmonic**."

After singing this scale until it is well done (it will probably be several days) and having ear drill on it in comparison with the normal minor form and upon the basis of some good song in the melodic minor, the work may proceed as follows:

Ques. "Where is the hard unmusical place in the harmonic scale?"

Ans. "The step and a half or three half steps between Fa and Si."

This can be overcome by putting in a half step above Fa, to be called Fi and used in place of Fa, and written as the sharp of Fa. The class should sing this by rote if necessary.

Ques. "Can you think why this form is called the melodic?"

Ans. "Because it is smooth and melodious."

The three forms can now be sung and compared until each is readily felt and recognized. Drill will of course include such keys as A minor, where the tonic comes in the middle of the range of tones (3 4 5 6 7 1 2 3) or (E F G A B C D E).

B. Staff presentation.

1. Have on the board a staff with one flat for the signature.

2. Have lower La placed and the normal scale written. Have it sung and the name written above the staff. (The same following of a formula may be used as was worked out in building major scales. See Note 21.)

3. Have the normal scale written again. Have someone make the change necessary for the harmonic form. Have it sung and the name written.

4. Have the harmonic scale written again. Have someone make the change for the melodic form. Have it sung and the name written.

C. Naming of minor keys.

Minor compositions generally begin on some tone of the tonic minor chord and end on La; at least La is present in the final chord. While these two points generally are sufficient to determine the mode of a piece, still it is well to look further for minor chord effects and the presence of Si, or Fi Si.

The name of a minor key may be told from the staff position of La, its keynote, as that of a major key may from the position of Do.

Ques. "Looking at the song on page — (signature one flat) where is Do? (First space.) What is the last syllable? (La) Is the song major or minor? (Minor) What is the pitch of La? (D) Then in what key is this song? (Key of D minor) What other key has the same signature? (Key of F) How can you tell which key is used? Every signature stands for how many keys? What two keys have one sharp for the signature? (Application of the principle will, of course, be wisely made.)

TOPICS FOR DISCUSSION OF NOTE 52.

1. From an examination of songs in the minor mode, such as the seven listed in the footnote, would you say the minor mode is generally, sometimes, always or never sad in its effect? Is there a better word than sad to describe it?

2. Try to find out in a musical dictionary or a theory book what the Tierce de Picardie is, and exemplify it. It has some relation to the minor mode and also to some of the songs referred to in our footnote.

3. How can the piano keyboard be helpful in the analysis of the structure of minor scales? Is the question as to whether, in a minor scale, a black key is a sharp of the white key below or a flat of the white note above, brought out more clearly by the staff or by the keyboard?

4. What are the advantages and disadvantages of the question and answer method used in this Note as compared to the method usually employed in the other Notes?

5. What suggestions have you for utilizing the material of this Note in your teaching of children and also in your own musical life?

ADDITIONAL READINGS ON NOTE 52.

Dann, *New Manual for Teachers*, pp. 78–80, 94, 119–124, 152–153 (G)

Gehrkens, *Music in the Grade School*, pp. 59–62, 139–141 (G)

Hubbard, *Music Teaching in the Elementary Grades*, pp. 139–143 (G)

Parker, McConathy, Birge, Miessner, *Progressive Music Series, Teacher's Manual II*, pp. 85, 99 (G)

Smith and Krone, *Fundamentals of Musicianship*, Book II, Ch. I (P)
Taylor, *Melodic Method in School Music*, pp. 125-126 (G)

NOTE 53. PART MUSIC.

It is not generally profitable to have children attempt to carry two sustained parts earlier than in the fifth grade. Occasionally, strong groups of children who have had exceptional teaching, may be able to do and enjoy this work sooner. There is, however, a good deal of pleasurable preparation for part singing that may well be started in the fourth, and to some extent, in the third, grade. On this preparatory work, which is made up largely of selected rote songs and ear training, is founded the formal study which is necessary to the mastery of part singing. But well developed unison singing should be thoroughly established before part singing is begun.

Part singing requires the grouping of the class into sections. Most schoolrooms are now so arranged as to be shallow and wide. In these the dividing line for part work should be from front to back, thus making sections at the left and right of the room. If, on the other hand, the room is narrow and deep the dividing line should be made from side to side, thus making sections at the front and back of the room. In a room of this sort, unless the lighting and blackboards actually forbid, it would be advisable to have the desks moved so that they face the shallow way as this arrangement is preferable for all the work of the school.

There is considerable difference of opinion as to the best procedure in making the group division. Many supervisors believe in having the good voices and the independent singers scattered through the class. Others very definitely arrange pupils according to ability from front to back of room. Whatever plan is followed, changes in seating should be definitely decided upon and made each day in a businesslike way, promptly and without confusion. Even the most ardent believers in personal freedom among the pupils will agree to this. There will be no attempt in early part singing to assign children permanently to either soprano or alto, as the parts should be sung interchangeably until the sixth or seventh grade, where voices may begin to show distinct tendencies which make the interchanging unwise.

One simple approach to part singing is made through rounds of which there are usually a good many in the various series of school music books. The general plan for using these little musical jingles (and the elementary rounds are seldom more) is as follows:

A. Preparatory work.

1. Rounds.

- a. The entire class learns the complete song by rote, or by note,

as is desired, and sings it in unison. (All beginning part music should be much simpler than the unisons adapted to the grade.)

b. The class forms one division, the teacher the other. The class begins and sings to the end, goes back to the beginning and through to the end and stops.

As the class finishes the part marked 1 and begins the part marked 2, the teacher begins at the beginning the portion marked 1, and sings straight through the whole song twice. (This leaves the teacher the last portion to sing alone.)

c. The class may be divided into two sections, having section two follow section one as the teacher did before. It is very necessary to keep the tempo steady and to do this the groups must watch the leader, who is presumably, the teacher.

Lead the class to listen not only to its own part, but to the other as well, and to sense the blending of the tones, particularly on the accents. The singing of rounds with emphasis on one melody, competition, and noise too frequently provides very little useful preparation for part work. Unless there is conscious sensing of combined tones not much is gained which can be carried over into later part singing. Moreover, the excitement produced by a lively round too often is detrimental to tone quality. Careful treatment may avoid these faults and thus obtain the exhilaration and control which make proper singing of rounds a valuable part of the music training. Rounds are great favorites for general social singing outside the music period.

Many people prefer the following method of approach as a slower but safer way of cultivating the consciousness of part music, and at the same time keeping the tone beautiful.

2. Combined tones (Chording).

a. The class may sing one tone (g perhaps) sustaining it by frequent individual breaths until the signal for release is given; the teacher meanwhile may sing with the class a tone which harmonizes — lower, higher, or unison. (Sixths and thirds may always be counted upon to sound well together, and while when used too much they are in a sense meager and will not long suffice, they are a splendid means to an end in their simplicity and appeal.) The class should realize whether it is singing the higher or lower tone of the interval.*

b. Have the same thing done by the class in two divisions as the teacher dictates and motions for attack and release.

* In a much less formal way, which may be carried on in grades below those in which definite part singing is taken up, the teacher, largely to develop in the children a general consciousness of a second part, with the added musical enjoyment, may sing an alto while the class sings a well-known melody. Descants (melodies above soprano) may also be used.

c. The teacher may dictate simple melodic groups to the two sections, being sure that they each have their starting tone clearly in mind. A poor start means almost certain failure. The scale may be sung up and down in two parts by having one section start two tones (a third) behind the other. Or, groups may be written on the board in scale names or numbers, as:

soprano 3 4 5 5 3

alto 1 2 3 7 1

3. Listening.

a. Small groups may sing such passages as the above while the class listens. Two or four pupils may sing the rounds.

b. Older pupils from the upper grades may come visiting and sing part music.

c. Talking machine records of two voices or two instruments may be used.

B. Actual part singing.

1. The assigning of parts.

a. Until the seventh or eighth grade, boys' voices should be treated exactly as are girls, all being kept light and high with very great care to prevent heavy tones in the alto. There may be an occasional exception. The teacher should listen for the tone quality and should watch the faces and throats of the children to discover any evidences of strain and in the case of such signs, she should make a diagnosis and use corrective suggestions bearing upon mental impressions and the emotions and not upon physical conditions.

b. Occasionally, for the sake of healthy emulation the boys may be grouped together and the girls together, but never on the basis of boys' voices being naturally alto in quality. The class should understand this. Most supervisors feel that there is unnecessary waste of time and effort in interchanging the assignment of parts on any individual song, but that on successive songs there should be practically always this interchange.

2. The balance of parts.

a. For the best results in part singing the teacher should have mastered each part so that she can recognize in which the inaccuracies occur. Judgment and experience will determine whether a section should be rescued by her help in the singing, or allowed to sink or swim by its own effort. Sometimes one plan is advisable and sometimes the other. The teacher needs to remember at all times that musical performance depends upon a grasp of the musical idea and that sometimes the help of the teacher in establishing that musical feeling is of the greatest importance in eventually securing independent performance.

We hear a good deal about pupils in the public school not being independent readers nor independent performers. Let us see if we can disprove this criticism by judicious drill while retaining a large proportion of time for pleasurable performance. More and more the work must be the independent effort of the pupil, but always the task must be suited to his capabilities. Success, not failure, should be the usual procedure; better the flowing singing in simultaneous parts of much simpler material than the tortuous working out note by note of one part at a time.

b. If one part seems overpowered, the proper balance may be obtained not by forcing the weak part, but rather by subduing the strong one.

3. Part work study.

The matter of a good start in part singing is important.

a. If the song starts with two or more parts simultaneously it is a fairly simple matter to get the chord tones in mind. It is well to form the chord by singing from whichever pitch of Do the pitch-pipe offers (either high or low), each part sustaining its own tone as it is sounded. For instance, if the chord for starting were Sol Mi in the key of E-flat, the teacher sounding E-flat, the class should sing upper Do, drop to Sol which the sopranos should hold, the altos drop to Mi which they should hold until the teacher gives the signal for release. Without any loss of time the teacher may perhaps count as the time signature suggests or better still may give the immediate direction "sing" if circumstances permit. If the start is inaccurate it will probably be necessary to sound the chord again, but every care should be taken to work quickly and to avoid waste of time. When necessary a little special drill may be given to starting. Stop as soon as the parts are well started; begin again, etc.

b. If one part comes in **after** another it is of no use to sound the second entrance tone in connection with the first, but rather is it necessary to get the cue connections, that is, to get the interval between the starting tone of the second entering part and the last tone sung before it. This interval may need to be practiced several times.

Chordal Attack (a) Bohemian Folk Tune

The musical notation consists of two systems. The first system, labeled 'Chordal Attack (a)', is in 3/4 time and features two staves. The top staff contains a series of chords, while the bottom staff contains a single-note melody. The second system, labeled 'Bohemian Folk Tune', is also in 3/4 time and features two staves. The top staff contains a melody, and the bottom staff contains a single-note melody.



In example (a) the voices begin simultaneously and the chord may be sounded before beginning to sing the song.

In example (b) the voices enter progressively and the cueing in effect needs to be observed. The second sopranos need to get the sequence of tone between the Sol of the soprano and their own entering tone La, while the altos need the relation between the soprano Sol and their entering tone Fa, and all three need to be conscious of the Fa, La, Do chord.

c. If there are particular phrases which are difficult they may be practiced separately, thus avoiding needless repetitions of the others. If a passage contains peculiar rhythms or chromatics which make the key obscure and the singing **unusually** difficult, it may well be taught by rote rather than by spending an undue amount of time on it until probably its musical charm is lost through drudgery, and the resultant gain in power is not sufficient to compensate. Frequent testing for accuracy of pitch is helpful, and individual work if properly conducted may be of the greatest value. Work done by small groups is interesting and beneficial.

4. Three and four part work.*

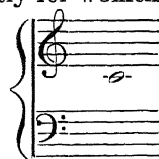
In the seventh grade three part work can be undertaken with pleasure and profit although some general preliminary work may be done in the sixth grade. Four part work is possible with changed voices if the singing and sight reading of the preceding grades has been properly carried on. There are several points to be kept in mind.

a. All voices should be tested frequently and children changed from one part to another as often as seems necessary. Few children have wide enough range for all three parts, but adjacent parts (first and second soprano, and second soprano and alto, alto and tenor, tenor and high bass parts) are usually interchangeable.

b. Boys with changing voices need to be very tactfully handled. (See Note 75B.)

* Although the material of the remainder of this Note might well be included in Part III (especially Note 75), it is retained here to demonstrate the natural development of part singing.

One of the most confusing details for boys and frequently for women teachers is finding just where the proper pitch of the boy's voice is represented in written music. The following plan should prove helpful. Draw a double or great staff and write a tone on middle C. Have the sopranos sing it; it will be in their **lowest** register. Have the altos sing it; it will be in their **low** register. Have both groups sing it; call attention to the perfect unison. Have the tenors sing it; it is in their **middle** register. A few of the boys may try to sing the octave below which would be in their **lowest** register, thus corresponding in effect and vocal effort to the soprano group. To avoid the taking of this octave below, have soprano, alto, and tenor groups sing together. If any of the tenors sing the lower octave the composite tone will now not be a single pitch but a unison octave. This can be demonstrated by adding and withdrawing the tenor low tone while the sopranos and altos continue singing middle C. If the pitch is the same the ear should scarcely be able to tell when the tenors are singing, especially if they keep their tone soft. Now ask the basses to sing middle C; it is in their **high** register. Usually the basses will sing the lower octave, while thinking they are singing middle C. Demonstrate this by the method suggested for the tenors.



After a perfect single pitch has been obtained on middle C (sopranos, very low; altos, low; tenors, medium; basses, high) all, as the teacher fills in the notes on the double staff, may sing the C major scale downward, stopping when the pitch becomes too low. The sopranos will stop at B or A; the altos at G or F; the tenors at C or B; while the basses will triumphantly proceed to the bottom of the bass staff, to A, G, or even F. On the return journey the basses will stop about at E above middle C, the tenors at G or A (second line, treble staff), the altos at F or G (fifth line of treble staff), while the sopranos go on to A or B.

c. After this actual pitch of the boy's voice and the significance of the bass staff have been made clear, some drill should be given in having the girls sing from the bass staff, just as the boys, even with their changed voices, will frequently sing from the treble staff. The inaccuracy of an octave, from the strict point of view, must now and then be demonstrated, for the sake of the boys who find difficulty in adjusting their voices. But for all practical purposes children with unchanged voices may be told that they sing in their usual registers, simply taking the same pitch for second space C of the bass clef as they take for middle C on the first line below the treble staff. The really changed voice will take the actual lower pitch of the bass staff.

d. In all part work the habit of consciously listening to all the parts in combined effect should be cultivated.



4. Have you ever heard a boy church choir? What do you think the ages and voices of the singers would be?

5. Can you determine who makes mistakes if they occur in two part singing? in three part? in four part? If you cannot have singers to help you determine your powers, ask a pianist to play hymns for you in two, three, or four parts and to make mistakes first in one part and then in another.

6. Have you ever sung part music in a group in which there is only one singer to a part? Try it!

ADDITIONAL READINGS ON NOTE 53.

Dann, *New Manual for Teachers*, pp. 57-61, 91-92, 95-101, 129-131, 145-147 (G)

Gehrken, *Music in the Grade School*, Ch. VII (G)

Giddings, *Grade School Music Teaching*, Ch. XII (G)

Hubbard, *Music Teachings in the Elementary Grades*, pp. 144-159 (G)

Kwalwasser, *Problems in Public School Music*, Ch. V (G)

McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, pp. 203-221 (G)

Nohavec, *Normal Music Methods*, pp. 50-69 (G)

Parker, McConathy, Birge, Miessner, *The Progressive Music Series, Teacher's Manual*, Vol. III, pp. 21-22 (G)

NOTE 54. WRITTEN WORK.

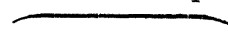
There is wide difference of opinion and practice as regards written work. Some teachers advocate using it in every grade beginning with the first; others would delay it until the intermediate grades, while still others would not use it for all children in any of the grades. But what Bacon wrote regarding language, "Writing maketh an exact man," is quite as true regarding music. Written work is primarily an intellectual act of recording or representing what has been heard or imagined. Until what is to be written is clearly conceived, the question as to *how* to write it is confusing and discouraging. Being able to express in musical notation what is in the mind is a great satisfaction. It is not essentially a musical activity although it is based upon music. It may clarify

what before was uncertain but it may also make uninteresting what before was pleasant. Written work should not be confused with ear-training. It is an intellectual act of expressing an idea. Many ideas can be written correctly by children who do not hear what the idea signifies musically. Writing also strengthens reading, if the writing is successful. The danger in written work is often exemplified in original song composition. The composing of a song by the class or an individual is accomplished with enthusiasm, but as soon as the writing of it is started, interest in it wanes, and in many cases the song itself no longer seems attractive because of the difficulty of writing it down. The two acts of originating a melody and recording it are so different as oftentimes to be antagonistic.

But writing has so many values that it ought not to be lightly abandoned. It not only clarifies what before had been vague, but it also renders permanent what before was fleeting. These two ideas, when adapted to the powers of children of various ages, seldom fail to gain and maintain interest. Music notation is a rather complex system which was evolving for centuries and we may well allow children to use some approximations before they are asked to write present day notation. But whether we use the simple marks or whether we use the staff and notes, the motivations of clarification or recording, as noted before, or the desire to interpret what other musicians have written, must guide the writing activities. Some applications of these ideas are suggested in the tabulations presented below:

A. Lower Grades.

In the first two and possibly even in the third and fourth grades it is usually best for the children to use the blackboard for whatever written work they do.

1. Have individual children write phrase marks on the board as the class sings the song:  etc.

2. Have children indicate longer and shorter tones and also those of the same length.

3. Have children by marks indicate skips and repeated tones.

4. Make the material of item 2 more exact by having notes which are prolonged for one, two, three, or four beats. Have the crosses placed underneath, representing the beats. Have the pattern sung both from what is written and from other exemplifications of the same material as the teacher writes it or it appears in printed music.

5. Make the material of item 3 more exact by having children write note-heads on the staff to picture the tone direction of a simple phrase.

6. Have very simple marks made on the board to picture the pulse-

groups while one or two phrases are being sung by the class or the teacher. Try to have the marks made in time to the music, as for Yankee Doodle: | | | | | | | | or better, | | | | . Of course the activity here is more important than the exact appearance of the picture.

7. Make the material of item 6 more exact by using bar lines to indicate that the note which follows the bar line is accented.

8. Combine items 4, 5, and 7, with very simple short phrases and with original songs which the class desires to preserve.

B. Intermediate Grades.

1. Have a staff on the board with various signatures placed. Pick out pitch-types in the familiar songs in the books and have the picture quickly placed on the staff and sung. Simple chromatic groups may be included with special attention to the use of the natural.

2. Pick out rhythmic types and have them pictured in monotone without the staff, then sung with a steady beat pointed.

3. Transfer these to the staff with complete notation as in item 8 of lower grades.

4. Picture the various symbols found on the printed pages used every day, such as slurs, holds, ties, double bars, dynamic signs, etc., but do not expect children to write all of them.

5. Place the key tone in both major and minor keys.

Do not have key signatures placed or scales built in the elementary grades.

SUGGESTIONS FOR ACTIVITIES AND DISCUSSION BASED ON NOTE 54.

1. What has been your own experience with written work in music — in elementary, intermediate, and high schools and in college? Have you ever done any writing of music material except when it was required of you? Have you felt any lack in your musical ability because of the small amount of writing you have done?

2. Compare the musical values of singing, writing, playing, and listening. How would you apportion these activities in an assignment of 100 minutes a week for music in 5th and 6th grades?

3. Hum an original melody and afterwards write it down with musical notation. Did you discover anything about the melody which you were not aware of when you merely hummed it?

4. What music writing activities would you advocate for a 2nd, 4th, or 6th grade (select any one) and how would you motivate them for the children?

5. Try to write down the first four measures of three songs you know well and afterwards compare what you have written with the printed version. Try this again each week for a month and keep a score to show your progress.

ADDITIONAL READINGS ON NOTE 54.

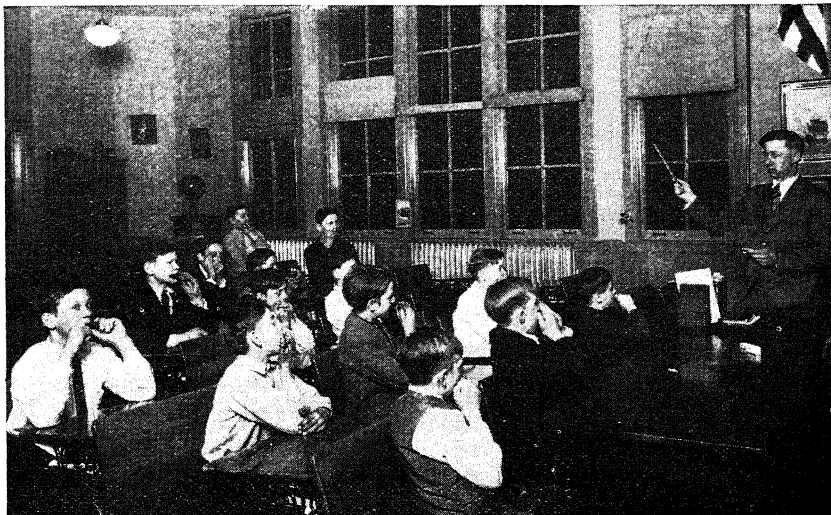
- Damrosch, Gartlan, and Gehrken, The Universal School Music Series, Teacher's Book, pp. 15-24, 200-201 (G)
Dann, New Manual for Teachers, pp. 72-78, 102-113, 136-143, 158-166 (G)
Giddings, Grade School Music Teaching, pp. 119-120 (G)
Kwalwasser, Problems in Public School Music, Ch. IV (G)

NOTE 55. INSTRUMENTAL INSTRUCTION IN THE SCHOOLS.

Nothing is more significant of the increasing socialization of education than the rapid extension of instrumental study in connection with schools. The idea underlying this movement is that playing upon an instrument is not merely a personal accomplishment with individual benefits, but is also a social power which affects many persons in addition to the performer. In this respect it is undergoing the same development which has transferred the study of law, medicine, and many other professions from the private academy, with its special fees, and placed it in the public high school, college, and university, free to all.

These instrumental classes in America are thought to have had their origin in the *Maidstone Movement* in England. Shortly after the opening of this century, a firm of violin makers undertook on a rather large scale the experiment of teaching violin in classes. It was so successful that the movement spread to America where it has had a development far beyond the scope of the original English beginnings. In this country, it was carried on first as an after-school activity with each child paying a small extra fee (ten to twenty-five cents per lesson) which served as remuneration for the instructor. In many places now the instruction is given in school time and is without charge, the instructor being paid, as are all other teachers, out of public funds.

It has already been demonstrated that a large part of instrumental instruction can be imparted in classes not only as well as in private teaching but even better. Our public schools long ago demonstrated that class work was to be looked upon not as an unfortunate makeshift for private tutoring, but as an excellent example of economy and efficiency in instruction. The class spirit, the rivalry of students, the repetitions with variation given by students doing the same work, make class instruction much more vital and interesting than private teaching. The prohibitive cost of individual lessons, moreover, makes class work the only possible solution of the problem of education for large numbers of pupils. All of these arguments are now being applied to instrumental class instruction in schools, and results abundantly justify the claims. Thousands of children have made excellent progress in violin playing,



An example of the use of recreative music outside school hours. Newsboys' harmonica band in the Forest Home Avenue School. Milwaukee, Wisconsin.



These young people at the Wyman School Playground, St. Louis, Missouri, have made their own shepherd's pipes out of bamboo sticks. Such simple and yet creative musical activities, designed to stimulate an interest in music, inspire further study later.

most of whom (possibly 80%) without class teaching would probably never have touched a violin.

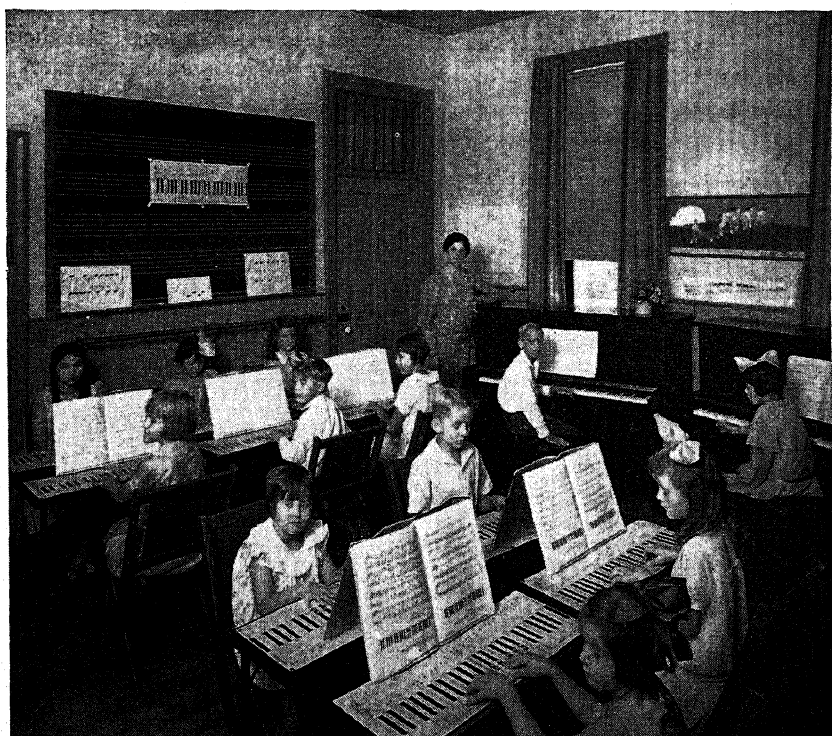
So rapidly has this class instruction idea spread that there are many school systems in which it is now possible for a child to study free or by paying a small fee almost any instrument of the band or orchestra. In Note 76 we shall return to this subject, since most of this instrumental study begins in the junior or senior high school, and shall show its relations to the development of school bands and orchestras.

One of the later types of instrumental instruction which is having a significant influence upon the musical life of the country is class piano study. While instruction on band and orchestra instruments requires that each player shall have his own instrument all the time, teachers of piano in classes have devised means by which a single instrument can be utilized by a number of children in a class. Each child in turn plays upon the piano but when not doing so he is not idle, merely awaiting his turn. Each child has upon his desk or table a large cardboard or **papier-mache** reproduction of the piano keyboard or a miniature clavier — which is an instrument with piano keys similar in action to the regular instrument but producing no tones. Ten or twelve children are playing upon the dummy keyboards at their seats while one or more members of the class are producing the actual tones on the real instrument. In this work, the growing tendency is to use methods which will establish a close connection between the procedure of the singing period for the entire room and the playing period for those children who are taking the instrumental instruction. The first pieces played are usually songs which have been learned in the school singing lesson. One of the most significant features of class piano instruction is the insistence upon the children's keeping the music going — the rhythm must be maintained no matter how many false notes are struck.

The growth of the piano class has resulted in much study of wise educational methods in the presentation of piano playing procedures. An instrument which has been taught to a talented few by a method which was handed down from one teacher to another without much analysis of procedure, is now available to all students in many of our schools under instruction which has been carefully tested and compared with sound educational practice in other fields.

Another innovation in the piano class is the stress laid on correlation with the remainder of the school music program and with the activities of music agencies outside the school. Singing, body activity, creating melodies, writing music, reading music, harmonizing melodies, developing memorized repertory, and playing in assemblies and other programs, are all part of the elementary piano class work.

Undoubtedly the success of this work will lead to a tremendous increase in the number of children who learn to play upon instruments. It should be only a matter of a few years before it will be the rule rather than the exception for the ordinary person to play upon an instrument. No longer are these school classes used merely as introductory classes which teach a few rudiments and then direct the children to private teachers. A number of schools are now giving in classes second, third, fourth year, and even more advanced instruction in violin, for example. Other instruments will soon be treated in the same manner. The possibilities of popular leisure time activities devoted to high class amateur bands, orchestras, and chamber music groups in homes, schools, clubs, and public places are difficult to picture.



From Denver, Colorado, comes this illuminating picture of a piano class of twelve pupils. The instructor makes use of two playing pianos and ten stiff paper dummy key boards, with an extra one on the blackboard for reference.

TOPICS FOR DISCUSSION OF NOTE 55.

1. What is meant by the first sentence in Note 55? Do you agree with the idea expressed? If not, what do you think is "more significant of the increasing socialization of education"?

2. Violin is still taught by the class method in England but this instruction is not commonly a part of the tax-supported schools. What effect do you think this condition has upon the spread of school orchestras in England? If you can obtain copies of the programs of some of the competitive musical festivals in the British Isles you can learn whether your answer is correct. Address the secretary, Mr. H. Fairfax Jones, The British Federation of Musical Competitive Festivals, 48, Devonshire Street, Holborn, W.C.1, London, England.

3. Was your early instrumental instruction obtained privately or in a class? What is your opinion of the relative efficiency of the two methods?

4. If you think class instrumental lessons for beginners are less efficient than private instruction, would you still advocate them for some pupils? What would be your standard or basis of recommendation?

5. Some piano teachers after children have learned to sing a song (with their voices) ask the children to sing it with their fingers. What are the implications of this statement?

6. What bearing does Note 55 have upon Notes 11, 12, and 13?

ADDITIONAL READINGS ON NOTE 55.

Bentley, *The Song Primer*, *The Teacher's Book*, pp. 69-70 (G)

Church and Dykema, *Modern Orchestra Training Series*, *Manual for Books I and II*, pp. 1-10 (J)

Church and Dykema, *Modern Band Training Series*, *Manual for Part I*, *Books 1 and 2*, Chaps. 1 and 2 (J)

Coleman, *Creative Music for Children*, Ch. VII (G)

Donington, *Music Throughout the Secondary School*, Ch. XI (G)

Dykema, *Music for Public School Administrators*, pp. 46-52 (G)

Earhart, *The Meaning and Teaching of Music*, Ch. 12, 13 (G)

Gehrkens, *Introduction to School Music Teaching*, Ch. 8 (G)

Gehrkens, *Music in the Grade Schools*, Ch. XVII (G)

Gehrkens, *Music in the Junior High School*, Ch. 9, 11 (G)

Giddings, *Grade School Music Teaching*, Ch. XV, XVI (G)

Hubbard, *Music Teaching in the Elementary Grades*, pp. 23-25, Ch. 8 (G)

La Prade, *Alice in Orchestra* (J)

Lockhart, Lindbaum and Earhart, *Schoolroom Orchestra* (I)

Music Educator's National Conference, *Yearbook for 1937*, pp. 237-254 (G)

National Society for the Study of Education, *Part II*, Ch. IX (G) . . .

ADDITIONAL READINGS ON TEACHING PIANO IN CLASSES.

Burrows, Raymond, *Can High Standards be Attained in a Piano Class?* (J)

Earhart, Boyd, and McNair, *The Young Student's Piano Course*, *Teacher's Manual* (J)

Giddings and Gilman, Public School Class Piano Reader, Teacher's Manual (J)
Miessner, Melody Way to Play the Piano, Teacher's Manual (J)
Music Educator's National Conference, Yearbook of 1933, Class Piano Problems by Burrows and others, pp. 161-167, 153-160 (G)
Music Educator's National Conference, Yearbook for 1936, Harold Friedman Raymond Burrows, and Julia Broughton (G)
Schelling, Haake, Haake, McConathy, Oxford Piano Course, First and Second Teacher's Manuals (J)

LIST OF SUGGESTED MATERIAL FOR PIANO TEACHING

First Year — Ages 5-7 years

Teacher's List

Diller and Page, A pre-School Music Book (J)
Francis, Singing Games for Young People (I)
Maier and Corzilius, Playing the Piano (I)
Mathews, Piano Pathways (J)
Newman, How to Teach Music to Children (J)

Pupil's List

Diller and Quaile, Off We Go (I)
Earhart, Boyd, and MacNair, The Young Students Piano Course (I)
Iltis, Piano Book, Vol. I (I)
Miessner and Ganz, The Music Maker at the Piano (I)
Schelling, Oxford Piano Course, Singing and Playing (I)

First Year, Ages 8-12 years

Bauer, Diller and Quaile, Piano Books I and II (I)
Curtis, Fundamental Piano Series, Book I (I)
Daniels, The World of Music Piano Course (I)
Davis, The Concord Piano Books, Vol. I (I)
Frost, Beginning at the Piano (I)
Wright, The Very First Pieces (I)

NOTE 56. CONTENT AND ORDER OF DAILY LESSON.

It would be quite impossible, in so broad a subject as music, to touch upon all its phases every day; but it is essential to keep all of them **going**, and to give to each as near as possible the amount of time which it seems to warrant. While supervisors are not yet entirely agreed as to the relative importance of each branch of the work, it is coming to be more and more generally conceded that the first aim of music in the schools is to build up in practically every child an intelligent love for beautiful music, trusting to this awakened interest to work much good in the daily lives of our people. It has been pretty well proven that undue emphasis on sight reading will not do this: on the other hand, the study

of music will hardly arouse the respect which inspires worthy and lasting love when it is so presented as to require nothing of the pupil's intellectual ability. Consequently there must be an effort in each day's work to preserve a balance which will best serve the acknowledged purpose.

1. Every lesson should contain some element of advance; even review work must be invested with some new aspect.

2. Individual work should find a large place in every lesson, both in recitation and in singing; in the latter, class and individual work should alternate.

3. Good teaching requires that the teacher keep her day's plan in mind, and that slight mistakes, or failure by the children to understand each point, be not allowed to divert the plan. Sometimes the teacher must give a bare statement of a fact and leave the complete development or teaching of it until a time when it fits in with the large outline of work. Usually, however, when a statement has been made by the teacher it should be put into application by the class, so that its value may be realized at once.

4. Make **drives** for a week at a time on various phases of the work as: enunciation, tone quality, key signatures, spelling of chromatic syllables, community songs, the minor scales, etc. After a subject has been emphasized do not allow it to be forgotten.

The following suggestions as to the daily lesson may be helpful as approximations.

OUTLINES FOR TWENTY MINUTE LESSONS IN KINDERGARTEN, FIRST, OR SECOND GRADE

A. Stressing Singing.

1. Singing familiar songs. The uncertain singers should not sing all the time. 4 min.

2. Matching voices in calling and echo games. This is for good singers. $\frac{1}{2}$ min.

3. Work with uncertain singers. Scatter through the entire lesson. 2 min.

4. Begin a new song by rote or finish ones already started. Many songs should be in the process of completion at the same time. 10 min.

5. Theory by-products — changed day by day. 3 min.

B. Stressing Listening.

1. Rhythmic composition. Class listens then responds physically as a class and as individuals. 2 min.

2. Instrumental or vocal tone color. Class to recognize and sense the artistic value of voice or instrument. General discussion. 3 min.

3. Simple song in which the class may join in light singing. Two, three, four children may join as rest listen. 2 min.
4. Composition for mood. Listen and use imagination for story or dramatization. This type of activity is highly important. 5 min.
5. Composition for quiet listening. Cultivates self-control, power of relaxation, concert behavior. 1 min. including a few words of comment or discussion.
6. Repeated hearing of same music. 1 min.
7. Song singing emphasizing some of the points brought out in the listening. 5 min.

OUTLINES FOR TWENTY-FIVE MINUTE LESSONS IN GRADES THREE TO SIX

A. Stressing Singing and Reading

1. Singing songs for pleasure, unison and in parts. Includes memorizing community songs. Emphasis should be placed on improving the singing in some way to make it more pleasurable. 10 min.
2. Drill on pitch, rhythm, theory, as needed for better use of the song material in the books used. Remember that we are not teaching music to the child, but are developing the child through music. All that is done in drill should be needed for growth. There is, of course, a need here for drill done in a musical manner by a musical teacher. 5 min.
3. Reading of the printed page. A combination of eye-ear rote work, and independent reading. Should be the application of the drill work just done orally or at the board by the child. 7 min.
4. Singing familiar songs. 3 min.

B. Stressing Listening.

Follow the plan for the earlier grades, usually with less emphasis on physical response and more on quiet listening under direction, with definite observations and some responsibility for remembering subject matter of the observations. The material used and the observations made will be more mature than in the earlier grades. Frequently, as units of study are undertaken, and as correlations with other subjects are worked out, all or many of the items listed under the primary listening lessons will be found in a single composition. Moreover in schools in which physical response to music has been normally developed this aspect of musical training may now be given more time than in the lower grades. If a sympathetic and musically capable teacher is in charge of physical training, some excellent musical interpretation may be done in her classes.

NOTE 57. LESSON PLANS, THEIR FORM AND APPLICATION.

In making plans for giving children worth-while musical experiences, intelligent practice is the best teacher. Since college students usually lack the actual experience of teaching, they need to pay close attention to the methods used in their own learning. Analysis of the methods of their instructors and of their own habits of study, together with evaluation of the results which follow, will be helpful as a substitute for the lack of teaching experience. Such analysis should help the student to decide what to do and how, as well as what to avoid in teaching children. The student of teaching must cultivate imagination, that is, the ability to conceive what will happen, and also the ability of grasping the other person's point of view, even though that person be but six years old. Upon this ability hangs the much discussed matter of motivation.

The making of a lesson plan in detail, is undoubtedly a piece of very formal work. No one expects experienced teachers to make detailed lesson plans for each day's work. Yet lack of sufficient planning is the cause of much ineffective teaching. The inexperienced teacher needs to do a considerable amount of organization of lesson material with notations of definite procedure. To make a lesson plan is original, creative work, and requires skill which can only come from repeated trials and analysis. Writing out definite questions with definite answers expected from the pupil is generally to be avoided. The following procedure may be a good one to follow. The pupil's aim is, of course, set up by the teacher but it must be so near to what the pupil would himself set up that it will serve as effective motivation. The pupil's aim is in the end, of course, the same as the teacher's but it must be expressed in terms of the pupil's interest.

Typical Third Grade Music Plan

October 15.

Mary Smith, Teacher.

Teacher's Aims

1. To have the class sing familiar songs, taking pleasure in more perfect enunciation.
2. To have class sing and sense the unusual in the new Italian song, comparing it with others.
3. To build up the reading vocabulary through study of choral and cadence types, and of one, two and three beat notes.

Pupil's Aims

1. To sing so that the stories of the songs may be clear to any listener.
2. To learn a new song of that interesting country, Italy.

3. To learn what composers use to make their music sound so well.

After being assured that pupil's aims are generally understood and accepted, proceed with following:

Material

1. Name of song. Page — Familiar. 1 min.

Name of song. Page—Familiar. 1 min.

Name of song. Page—Familiar. 1 min.

2. Name of song. Page — New Italian song, to be taught by eye-ear rote process. 5 min.

3. Name of song. Page — New.

(a) Study song. 3 min.

(b) 3 min.



Usually these will appear with the exact note values found in songs. They should be practiced with real note values.

(c) Same song.

4. Name of song. Page — Familiar. 1 min.

Always at the beginning or end of the lesson the class will sing songs, sometimes of their own choosing, provided they are ones familiar to the teacher; they may also occasionally choose records which they wish to hear.

As has been said, there are several important phases of the music work, which have not been covered here; but this formal outline indicates one

Procedure

1. See especially that words are clear on high tones.

Watch enunciation on quickly sung words.

Four children sing while others close books and watch for clear words.

2. Teach by rote with open books. Third phrase difficult. Teach cadence first.

Don't let class depend on teacher singing with them.

3a. Teacher first calls attention to particular technical aspects of new song which give it the peculiar Italian character, and then sings through by words, children following in books.

Teacher sings phrases by word, children find and frame with fingers as book lies flat on desk.

Children locate Do at end of song.

b. Teacher isolates a few figures which need study. She sings these types by syllable from book for children to frame and sing. Children write same types on empty staff at board and all sing them, by syllable.

c. Class lay books flat on desk and sing song by syllable, pointing the beats lightly under the notes but not destroying the smooth flow of the melody. Sing again with Loo, pointing, books flat. Hold books up and sing with words. Teacher helps enough to preserve musical values.

4. Sing song with or without books, following teacher as conductor.

method of organizing the work, so as to have it in mind ready for use without delay, free from worry as to what the aim is, and how it is to be accomplished. Other lessons will call for different plans, some of which will be freer and less determined as to time and definite content. But even in a developmental lesson in which the final result is not determined beforehand, the teacher should have prepared for a number of possibilities.

TOPICS FOR DISCUSSION OF NOTES 56 AND 57.

1. Are the various phases of music instruction so interrelated that all of them naturally appear in every music lesson or are some of them almost inevitably missing unless they are definitely brought in? Recall or observe some particular music lessons before you give a final opinion on this topic.

2. What is the difference between "a love of music" and "an intelligent love of music"? Which do you have and which do you desire to have?

3. How true do you think the following quotation is? — "The study of music will hardly arouse the respect which inspires worthy and lasting love when it is so presented as to require nothing of the pupil's intellectual ability."

4. In the music lessons which you have observed were the four points which characterize good teaching (Note 56) evident to you? If they were present, did they strengthen the teaching? If they were absent, was the teaching weaker because of the lack?

5. Apply these same three queries of topic 4 to the outlines for lessons in the primary and in the intermediate grades. Is observing lessons and evaluating them with the purpose of analyzing them on the basis of standards such as those suggested in these outlines a helpful procedure for you as a prospective teacher?

6. Which is more helpful to you, the material in Note 56 or that in Note 57? Are these two Notes parallel or complementary?

7. Try to analyze the lesson plans of some of the classes in which you are a student. After you have written out one or two that seem satisfactory to you submit them to the teacher and ask him how closely your outline conforms to what he had in mind.

8. In view of your own development as a student, your knowledge of children and their interests and desires, your investigations along the lines of the above topics 4, 5, 6, and 7, your reading, and your knowledge of your powers, what kind of preparation (including plans) do you think you should make for teaching a lesson?

ADDITIONAL READINGS ON NOTES 56 AND 57.

California Department of Education, *A suggestive Course of Study in Music for the Elementary Schools*, Sacramento, 1925 (G)

Dann, *New Manual for Teachers*, pp. 22-23, 47-81, 215-216 (G)

Delaware, Board of Education, *Outlines of Work in Music for 1933-1934 and State Achievement Tests in Music for 1932-1933 — Grades 1-12* (G)

Foresman, *Manual to Accompany Books of Songs*, pp. 37-164 (G)

- Gehrkins, Music in the Grade Schools, Ch. XII (G)
Hamtramck Public Schools, Course of Study in Vocal Music, Grades 1-12 (G)
McCauley, A Professionalized Study of Public School Music, Ch. X, XI (G)
McConathy, Miessner, Birge, Bray, Music Hour Elementary Teacher's Book, Parts II and III (G)
McConathy, Miessner, Birge, and Bray, Music in Rural Education, Ch. 4, 9, pp. 222-229 (G)
Music Course of Study for Santa Barbara County, California (G)
Ohio Dept. of Education, Course of Study in Music Education for Grades 1-6 (G)
Parker, McConathy, Birge, Miessner, Progressive Music Series, Teacher's Manuals I, II, III (G)
Weyforth, Music Outlines for Practice Centers (G)

NOTE 58. MUSIC TESTING IN THE ELEMENTARY GRADES.*

Most of the reasons which justify testing in other school subjects apply to music. The school authorities, the parents, and the child himself should be informed from time to time as to whether the child is making progress. By means of some testing or evaluation the reasonableness of including the subject in the curriculum may more easily be judged; the effectiveness of the material and methods used may better be determined and some light may be thrown on the question as to whether special or remedial treatment should be given the child.

The testing should, of course, be based upon the nature of the subject. Each subject is to be analyzed to decide what ends are desired, and so far as possible the child's progress should be judged on the attainment of these various ends. We have repeatedly pointed out the composite nature of music and of the school instruction in that subject. We have in Note 3 stated that in the life of an educated adult, music should appear in the following aspects; singing, listening, playing, creating, interpreting the printed page ("reading music"), and carrying these powers into daily life. All of these in some degree should be present in the life of the elementary school child and his progress in school music may most effectively be judged by indicating what accomplishments he has shown in these six aspects.

Two observations should be made regarding the evaluating or testing of music attainments: first, the peculiar combination of powers needed for progress in the various aspects of music, such as sensitivity to sound, keenness of hearing, strength of memory, vividness of imagination, adroitness in several manipulative skills, clearness of thinking, courage, and leadership. Apparently thorough musicianship makes demands that cover a very large number of human powers. It is evident, therefore, that the attempt to indicate progress in such a many-sided subject is a

* See also Note 82.

music period. Simple formal tests of technical details may, if desired, be begun in the Fifth Year. The teacher needs to be careful to balance the difficulties of the questions and to see that they are clearly worded. The class needs to be trained to think carefully, to ask no questions, and to work independently. The teacher may walk about among the children taking note of the mistakes that are being made, and deciding why they are made, whether from any fault in the questions or from carelessness on the part of the child. The teacher should generally make a list of the errors found in grading the work, and afterward go through them carefully with the class; if the papers are then returned the pupils may be expected to make the corrections independently. Music grades can be kept as carefully and accurately as those of any other subject.

NOTE 59. CLASSIFICATION OF PUPILS ACCORDING TO ABILITY.

There are many advocates of plans for classifying pupils in the public schools according to their abilities in the various subjects. Many experiments have been tried but no entirely satisfactory solution to the difficulties involved has yet been found. The Project method of study (discussed in Notes 33 and 70 (B 6) offers in some degree a solution through the assigning of children to groups which are to cope with various aspects of different degrees of difficulty, but the Project plan itself is as yet far from universally practicable.

It has been demonstrated that to keep children of too widely different capacities in the same group, reacts to the disadvantage of all. The advanced pupil feels himself handicapped by the lack of progress and the retarded one feels discouraged through his inability. A principle is at stake. "Keep the child busy at his highest level of achievement." To disregard this principle is to fail in duty to the child, robbing him of his fair chance for development; it is also to court for the teacher the matter of lack of interest among the pupils with the probable result of bad behavior, and necessity for discipline of a formal and rigid character.

Because a child does not sing, is no sure indication that he is unmusical. He may have decided capacity for instrumental music of some sort, and if so, he should have the opportunity for so expressing himself. A child who has not a strong sense of pitch, may have a good sense of time and he may find an outlet for this capacity in percussion instruments. A person with no voice, and with no motor ability, such as is essential in instrumental performance may have highly acute powers of pitch discrimination with fine sense of emotional and aesthetic values, and such a person should be able to cultivate these qualities in appreciative listening, leading to intelligent criticism through which he may

possibly enlighten others. Certain intellectual qualities may be discovered in a child which make the theoretic and historic phases of music attractive to him. He should be enabled to pursue these lines as freely as possible.

Some such considerations as these should form the basis of the classification of pupils, and it is plain to be seen that we are not at present very near to the ideal procedure. It is, however, very much worth while to realize the shortcomings of our educational systems, and to realize that the grade teacher is one of the most important factors in the possibility of improved methods of classification. This is true, because it is only when the grade teacher is a person of considerable training and resource that courses of study can be kept broad and flexible enough to provide opportunity for the program adjustments which the individual needs.

Music, a subject so broadly comprehensive in the matter of its creation, performance, and appreciation requires special care in providing that pupils shall be doing with it what is most advantageous for them. For this reason it is worth while to make an effort in the elementary schools to have the primary grades all scheduled for music at the same period so that if a third grade child for instance needs first grade work, he may have it, and vice versa. This arrangement is desirable also for grammar grades. Suppose a pupil with no knowledge of music comes from some other school and is in other respects ready for seventh grade. Two months in the music work of a fifth grade would probably give the opportunity for getting the fundamentals essential to successful work in the following grades. A boy in sixth grade whose voice has changed could well be made a member of the seventh grade where bass work is being done. If the music classes of all these grades came at the same hour the transfer of pupils from one to another could easily be made.

Promotions should be made on the basis of ability in the line of work in which the child is not lacking in capacity. A monotone would not be held back by his inability to sing, but rather his advancement would depend upon his success along the line more natural to him.

NOTE 60. REASONABLE MUSICAL GROWTH YEAR BY YEAR.

A natural, healthy musical growth for the children year by year might be accomplished through using somewhat the following plan. A discussion of these different phases of music is found in the various Notes devoted to them.

First Grade:

Singing. Good songs sung well. Taught by rote.

Some should be of simple folk type that may be used for observation study in the second grade.

- Uncertain singers should be given special individual help, and not sing much with the group.
- Pitch.** Tone-direction shown by hand movement in the air; also note-groups on the board without the staff, using cadence, scale and neighboring tone types, as well as phrases from familiar songs.
- Meter.** Two and three pulse-groups expressed in many kinds of physical activity or actions interesting to children.
- Rhythm.** Long and short tones measured by tapping or pointing, at the same time sensing the beauty of their use.
- Theory.** Syllables learned by rote, as Italian words applied to simple phrases from familiar songs with special emphasis on the same groupings as cited above under pitch. Notation for one, two, three, and four beat notes with crosses for beats placed under each note. (Many teachers defer this entire theory section until the second grade.)
- Listening.** Physical action expressing meaning of the music played or sung.
Moods felt.
Tone-color of two or three instruments and of soprano and alto voices recognized.
Ability to listen quietly to short pieces, not exceeding forty-five to sixty seconds in length.

Second Grade:

- Singing.** Good songs taught by rote, well sung following the director on a few community songs.
Eye-ear work which is rote work with the books in the hands of the children, following the page as the song is taught.
- Pitch.** Magnet tone or home tone sensed.
- Meter.** As in first grade but now based on the songs in the books used by the children. This is known as Observation Work. Staff is used on the board. Children write very simple groups.
- Rhythm.**
- Theory.**
- Listening.** One or two more instruments recognized. Simple dramatization may be worked out by a few children. A little more ability is developed for quiet listening.

Third Grade:

- Singing.** Longer and more beautiful songs are used of the Art Song type with piano accompaniments. Community songs continued. Greater ability to follow a director. Uncertain singers improving, even though some still do not sing for the most part with the class.
- Pitch.** The scale and tonic chord sung freely and beautifully by syllable, from a middle Do as well as from an upper or lower Do.
La sensed as the home tone in minor music. Overlapping-third type studied as found in songs in the books. Scale type and neighboring tone type learned as sequential studies.
- Meter.**
- Rhythm.** As before.
- Theory.** Notes by name as quarter, half, etc.
Use of the upper figure of the measure signature.
Other frequently used symbols as found in the books.
Simple board work using these things.

Books. Continue Observation Work, and eye-ear rote work.

Fourth Grade:

- Singing.** Rote songs as before. More community songs, class following the director. Uncertain singers given attention outside of class, but do not sing much with the group; they do all the rest of the work, and are made to feel a part of the class.
- Pitch.** Continue as before.
Overlapping third and chord sequential study
La scale learned as the material out of which music is made.
Begin feeling for two parts by teacher singing an alto for the songs the children sing Children sing slow-moving rounds.
- Meter.** Class beat two beats for songs in six-eight measure.
- Rhythm.** Sing two equal notes to one beat by rote as found in songs in the books.
Do drill on this rhythmic type.
- Theory.** Letters on the degrees of the staff, taught from the C clef.
Naming the key from the position of Do.
All symbols of notation as found in the songs used in the books.
Board work covering these things
- Listening.** A few more orchestral instruments recognized. Association of pulse groups with certain types of compositions, as dances, such as minuets, waltzes, gavottes, tangoes, etc.
Feeling for contrasting themes and the return of one used before.
Recognition of the descriptive element in music.
Growth in power to listen quietly.

Fifth Grade:

- Singing.** Continuation of Fourth grade idea.
- Pitch.** Continue sequential study.
Simple use of chromatics as found in songs sung, taught by rote. The harmonic minor scale developed from the natural, to be sung beautifully.
Two parts sung on simple cadences at the ends of phrases in the songs in the books. Rounds continued.
- Rhythm.** Simple six-eight triplet group types taught by rote from songs. Also two unequal notes to two beats.
- Theory.** Chromatic syllables learned. Accidentals learned as found in songs.
Use of the signature taught as necessary to make the scale sound right. Do not teach the building of the scale.
- Books.** Continuation of observation work and reading.

Sixth Grade:

- Singing.** As before.
- Pitch.** Chromatics in more difficult use taught by rote as they occur in the songs in the books.
Melodic form of the minor scale developed and sung.
Sequentials continued.
Part work by chording in two parts using thirds and sixths, and cadences. Actual two part work in songs in the books.
- Rhythm.** Six-eight triplet groups learned by rote from songs used. Drill on these at board.

- Theory. Devices of composition learned in songs used as, repetition, sequence, elaboration, modulation, etc.
- Books. More independent reading based on eye-ear and observation.
- Listening. Longer compositions, such as suites.
Combinations of voices or of instruments recognized and enjoyed.
Styles of accompaniments noted.
Counter melodies noted and enjoyed.
Added power of concentration, discrimination and self-control and greater pleasure in quiet listening.

TOPICS FOR DISCUSSION OF NOTES 58, 59, AND 60.

1. Are the four reasons for testing which are stated in the first paragraph of Note 58 sufficient in your mind to justify testing in music, or is there some fallacy in that discussion?
2. Do the second and third paragraphs in Note 58 make the testing problem simpler or more difficult?
3. Using the items listed for judging music attainments of children in the lower grades, try to evaluate, as if making a report to parents, four children from three different grades — 1st, 2nd, and 3rd. Is the task a difficult one — is it a worth-while use of time and thought? How would this evaluation work with kindergarten children?
4. Apply the request of topic 3 to four children in each intermediate grade — 4th, 5th, and 6th.
5. Formulate a test of attainment for children at the close of the 6th grade and compare it with the formulation in Note 66.
6. Does the discussion in Note 59 seem to you to vacillate between a most desirable ideal arrangement and a mildly desirable practical arrangement? Or does the acceptance of the usual mixed group seem to you most desirable? What arrangement of pupils for music study would you advise if you could have the children divided just as you wanted them?
7. Note 60 is a condensation of the separate and elaborated recommendations in all the preceding Notes of Part II. It is probable that any condensation will omit and even negate some of the more extensive discussion. Select two or three Notes in which you are particularly interested and study carefully how they fare in this Note 60 recommendation. After class discussion you may decide that for you there should be considerable revision of the formulation in Note 60.
8. Criticize the Note 60 formulation and your own revision of it on the following items: the total amount required in any grade; the interrelation of the various phases of the requirement in any grade; the continuity from grade to grade; the total attainment at the end of the 6th grade compared to what is formulated in Note 66.

ADDITIONAL READINGS ON NOTES 58, 59, AND 60.

- Damrosch, Gartlan and Gehrken, *The Universal School Music Series*, Teacher's Book, pp. 32-36 (G)
- Gehrken, *Music in the Grade Schools*, Ch. XX (G)

- Hubbard, Music Teaching in the Elementary Grades, Ch. IX (G)
McCauley, A Professionalized Study of Public School Music, Ch. X, XI (G)
McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 5-23 (G)
Mursell and Glenn, The Psychology of School Music Teaching, Ch. 2, 13 (G)
Music Educator's National Conference, Yearbook for 1935, pp. 90-95, Yearbook for 1933, pp. 297-313, Yearbook for 1934, pp. 227-233 (G)
National Society for the Study of Education, Part II, Ch. IV, XIX (G)

NOTE 61. PUBLIC PERFORMANCES.

Throughout the whole of school life there are many occasions for special programs of various sorts to be presented, generally to the public, in a more or less formal fashion. Many of these programs can be worked out as projects; but project work is a very different thing from the mere correlation of subjects which is often called project work. (The project idea is discussed at length in Notes 33 and 70.) Every grade teacher will find herself at a distinct advantage if she knows how to handle successfully this important phase of school work. There are certain features entering into it which may be summed up as follows:

Purpose:

1. Social,
 - a. Developing community spirit through participation in historical, religious, and fanciful performances.
 - b. Developing group interest among those performing and also among those making up the audience.
2. Professional,
 - a. Developing abilities, histrionic, musical, creative.
 - b. Creating interest by setting up a motive.
3. Financial,
 - a. Developing interest in worthy enterprises and providing funds for carrying them out.

The purpose should affect the character of the material.

Types:

1. Festivals.
2. Incidental or general.

For either of these there may be used, with adaptations,

- a. A single, complete composition such as a cantata or operetta.
- b. A miscellaneous program carefully selected.

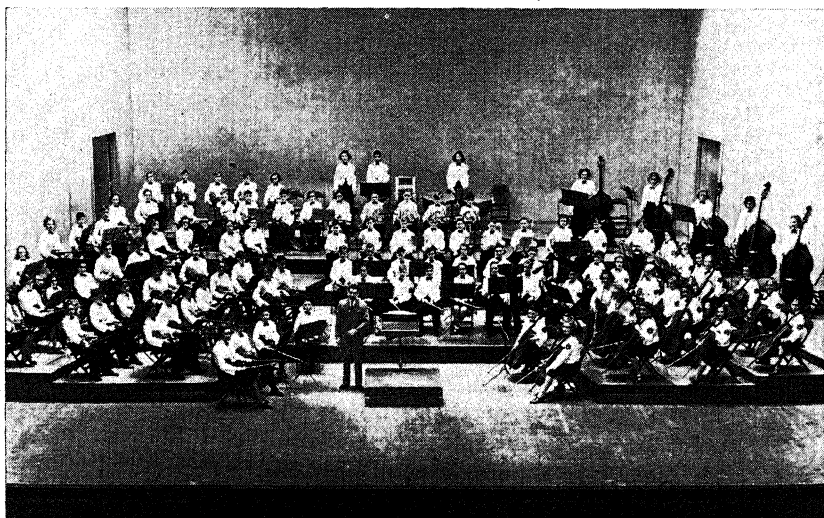
Selection of material needs to be carefully made, based upon musical and literary values, avoiding what is trivial and sentimental. Ample time should be taken to examine material before choice is made. The

element of contrast is essential in a miscellaneous program or in a connected composition such as an operetta or cantata.

Material:

1. A selection of separate numbers.
2. A connected composition used intact.
3. A publication cut or elaborated according to the demands of the occasion.
4. A working out of original ideas of teacher and pupils.

To a much greater extent than is generally recognized, the value of a special program is dependent upon the way in which it is prepared.



The performance of the Elementary School Orchestra of Maywood, Illinois, was one of the particularly memorable features of the Music Educators National Conference in St. Louis.

Preparation and Rehearsal:

1. All rehearsals, to the smallest details, should be planned in advance.
2. The whole body of performers should be divided into groups, each doing certain parts of the work, and coming to rehearsal separately. Avoid having idle groups about.
3. Allow freedom before the business of rehearsal begins, but when ready for work, preserve strict discipline.
4. Secure a fine accompanist:
 - a. Fine sense of rhythm.
 - b. Good sight reader.

An accompanist should know the music almost by heart after a rehearsal or two.

5. In operettas, work for climax effects in action and music. In miscellaneous programs, work for variety.

Publicity:

1. Newspaper notices. Copy needs to be in newspaper style. It is well to study professional "write-ups."

2. Announcements sent on postcards to persons likely to be interested are an inexpensive and effective means of advertising.

3. Ticket selling in advance is probably the only sure plan of securing a good audience when an admission is charged. Have selling squads.

Performance:

1. Know absolutely the length of time used in giving the entire program or performance. It is generally too long, almost never too short, even when exceptionally good. A few simple, interesting words introducing certain numbers are often very effective.

2. Simplicity in stage setting is to be preferred, if elaborate detail causes delay in the performance.

3. Begin promptly.

4. Try to make the audience comfortable.

Costumes:

1. Committees should generally be in charge of costumes, though the teacher will plan with them, working for beauty of effect and economy of cost. Generally each child bears the expense of his own costume. (Very simple programs are often made more attractive by the use of a little costuming.) Patterns and samples of materials, furnished for the mothers, generally bring successful results.

2. Costume effects are better if there is uniformity in groups, and not too many groups on at one time. Otherwise there is an unpleasant hodge-podge effect. Uniformity even in the matter of every day clothes makes a good stage effect, as for instance: a group of girls in middy blouses and dark skirts, or a group of boys in white waists, dark trousers and ties of one color.

3. In period costumes such as those of a Louis of France, the principal characters are usually best provided for by renting from a reliable costumer in some nearby city. Such costumes require rich and costly material and much skill in their elaborate design. For information as to firms supplying costumes see Part IV.

4. Where a general school fund is used, costumes and settings should

be carefully packed and stored safely for future use. Very often by slight changes, such things are usable year after year.

Results:

1. Growth and development of the performers.
2. Greater community interest in the school.
3. Social interest within the school.
4. Acquiring of money for worthy purposes.

Suggestions:

For miscellaneous programs material should generally be chosen from that used in the daily work. All series of music reader now in use contain beautiful compositions. In several instances a number of these have been woven into little plays or entertainments which may be obtained from the publisher at little or no cost. Orchestras, too, are using, in their regular work, music that is often suited to informal programs. For festival and special occasion, there is available a great variety of cantata and operetta material, and for pageants there are books which describe the building up of such programs, and in many cases offer finished pageant material. Dances, games, and plays are valuable additions to many programs and there is a wealth of material published for this kind of thing.

NOTE 62. EXAMPLES OF DESIRABLE PROGRAM MATERIAL.

A. For Thanksgiving

Primary Grades:

1. Simple original dramatizations made by teacher or class of Thanksgiving songs such as *Over the River and Through the Woods* (various settings, one of the best being in Silver, Burdett's *Modern Music Primer*;) *Heap High the Farmer's Wintry Hoard* (Whittier's *Corn Song*, various settings, a very simple one being found in Houghton Mifflin's *Riverside Song Book*); another good setting of the *Corn Song* by Mabel W. Daniels appears in *Junior Laurel Songs*, Birchard. *Harvest Hymn* in *Universal Song Series I*; *Harvest Home* in *Green Twice* 55; *O God Our Help* in *Brown Twice* 55; and many other songs, including some by Gaynor, in *Songs of the Child World*.

2. Program of Indian material such as is found in *Indian Action Songs*, Densmore; and *Indian Games and Dances*, Fletcher, published by C. C. Birchard and Co., and *The Indian Book* by Curtis, published by the Century Co. Also *Papoose* in *Music Hour I*, *Ten Little Indians* in *Universal School Music Series I*; *Wah-wah-tay-see* in *Progressive Music Series I*; *Indian Harvest* in *Rhythms and Rhymes*.

Grammar Grades:

1. Dramatization of more difficult songs such as *The Breaking Waves Dashed High*, Hemans-Browne, and *Harvest Home*, MacFarren, in the *Green Twice* 55. Also *The Pilgrim Fathers in Folk and Art Songs II*; *Thanksgiving in Music Hour II*; *Come, Ye Thankful People, Come in Brown Twice* 55.

2. Various versions of the Ceres and Persephone story such as the simple one by Maud Menefee which may be obtained with rented music from W. P. Kent, Ethical Culture School, New York City. A more advanced version by Stevens, music by Colburn, may be obtained from C. F. Summy Co.

3. *The First Singing School*, a humorous presentation of the difficulties of hymn singing which led the Pilgrims to establish the singing school and thus prepare the way for public school music. In *Chubb's Festivals and Plays* (Harper & Co.).

4. An original dramatization of *The First Thanksgiving*. Reference Material: *Pilgrim Life — Music Appreciation Readers Book V*, by Hazel Gertrude Kinscella, published by The University Press, New York; *Indian Customs — Songs and Directions for Dances. Book of Indian Crafts and Indian Lore*, by Julian Harris Salomon, published by Harper & Bros., New York; *Indian Dances — Rhythms and Dances for Elementary Schools*, by Dorothy La Salle, published by A. S. Barnes & Co., New York; *Indian Songs and Indian Instruments — American Indians and Their Music*, by Densmore, published by The Womans Press, New York; Record Material — Victor Record 20043: *Chant of The Eagle Dance, Chant of The Snake Dance*.

5. Dramatize a Sunday in the Colonies. Song material: *Old Hundredth — Concord Book of Songs for Grades IV, V, and VI*, E. C. Schirmer, Boston; *Doxology (Old Hundredth)*, Dundee — *The New American Song Book*, by Marx and Anne Oberndorfer, Hall and McCreary Co. Reference material: *Music Appreciation Readers Book V*, by Hazel Gertrude Kinscella, published by The University Publishing Co., Chicago, New York.

B. For Christmas

Primary Grades:

1. *The Christ Child in Art, Song, and Story*, by Hofer, published by C. F. Summy & Co., Chicago. Pictures or slides, carols, and recitations effectively and simply set forth. *Christmas Plays, Pantomimes and Dances* by Hofer, published by Educational Publishing Co., has many helpful suggestions for Christmas programs.

2. Dramatization of Christmas Songs, such as *Deck the Hall, Once*

Unto the Shepherds, Wassail or Carolling Song, Jolly Old St. Nicholas, etc.

3. Concert of Christmas Songs such as *Glad Christmas Tide* and *Old Santa Claus*, from *Song Echoes from Child Land* by Jenks and Rust (Oliver Ditson Co.), *Silent Night, The First Nowell* (*Twice 55 Brown Book*).

4. Christmas Stories with music such as *The Elves and the Shoemaker* in *Fairy Plays* by Goodlander (Rand McNally Co.) and *The Cobbler and the Elves*: Elsmith (C. C. Birchard & Co.).

Grammar Grades:

1. *Christmas in Merrie England* by Hofer (C. F. Summy & Co.), Old Carols, dances, and a masque. Also similar material in B-4 above.

2. Dramatization of more mature songs such as *Good King Wenceslas, Boar's Head Carol*, and others in McNaught's *Popular Christmas Carols* (Novello and Co.), also *Twice 55, Brown and Green Books*. *The Twelve Days of Christmas*, in the *Brown Book*, may be supplemented by the more extended version by Frederick Austen, published by Novello.

3. Dramatization, with interpretive music, of stories; Bible Narrative; *Other Wise Man*; Dickens' *Christmas Carol*; *The Bird's Christmas Carol*; *Why the Chimes Rang* (MacFayden version), or one of the Nativity Plays, such as the *Coventry* (in *Everyman*), and the one by Douglas Hyde in his book of plays. Helpful music will be found in *Christmas Morning* by Burgmeier; a pageant-like work with piano and two-part singing. (Ricordi Music Co.) *Nativity*, by Ekman and Fyffe (Ditson) is a mystery play with very little action.

4. Christmas Cantatas such as *The Holy Child* by Thomas Adams (Novello), and *The Christmas Rose* by Lester (H. W. Gray Co.). *The First Christmas*, Fenno-Coerne (Birchard); *Childe Jesus*, Clokey-Kirk (Birchard); *Christmas Morn*, Gaines (Birchard); *Hail, Holy Babe*, Bornschein (Birchard.)

5. *Christmas in Peasant France*, an arrangement into operetta form, of ancient French carols, by Mari Ruef Hofer, published by Clayton Summy, Chicago.

6. *The Nativity*, a dramatization founded on old French Songs, by Warner and Barney, published by E. C. Schirmer, Boston.

7. *The Shepherd's Christmas Eve*, a dramatization of the Christmas Carol customs of six of the central European countries. Arranged by Ellenor Cook and Ludmila Fox Lee. Published by G. Schirmer, N. Y.

8. *Christmas, The Mystery of the Nativity in Pantomime and in Carols of Many Countries*. Selected and arranged by Satis Coleman. Published by G. Schirmer.

9. *Jeannette Isabella*, a Christmas Song Play based on old French Carols. Arranged by Berta Elsmith. Published by C. C. Birchard, Boston.

10. *The Pageant of the Holy Nativity* as presented at Saint Bartholomew's Church, New York City. Arranged by Leonard Young and David McWilliams. Published by H. W. Gray, New York City.

11. *The Nativity*, a Pageant using the traditional Christmas Carols, as presented annually by The Colorado Springs Public Schools. Arranged by Stanley Effinger. Published by M. Whitmark and Sons, N. Y.

12. *There Was One Who Gave A Lamb*, a short Nativity Play with Traditional Carols, by Annette Ham, published by J. Fischer and Brothers, New York City.

13. *A Christmas Mystery*, by Matthew N. Lundquist. (Birchard.)

14. *The Coming of the Prince of Peace*, a Nativity Play with ancient carols. Arranged by William Coffin and Helen and Clarence Dickenson. Published by H. W. Gray, New York.

15. *The Magic Gift*, an allegorical story by Grubb, using traditional carols. The Willis Music Co., Cincinnati, Ohio.

16. *The Magic Nutcracker*, woven about the Music of *The Nutcracker Suite*, by Tschaiowsky. Arranged by Jane Kerley. Published by G. Schirmer. (Song material — unison. Piano part rather difficult.)

17. Presentation of an original dramatization arranged by the children as an outgrowth of appreciation work with *The Nutcracker Suite* Records. Victor Records: Victor 8663, *Dance of The Arabian Doll*, *Dance of The Chinese Doll*, *Dance of The Toy Flutes*; 8662, *Dance of The Candy Fairy*; 8664, *Waltz of The Flowers*. Reference material: *Music Stories for Boys and Girls*, by Donzella Cross, published by Ginn and Company.

18. Source material for dramatization of authentic Christmas Carols: *The Christmas Carolers' Book in Song and Story*, by Torstein O. Kuamme, published by Hall & McCreary Co., Chicago; *Christmas Carols from Many Countries* (with words in English, French and German), arranged for Unchanged Voices, by Satis Coleman and Elin Jorgensen, published by G. Schirmer; *Christmas Carols — Old English Carols for Christmas and Other Festivals* (with good colored illustrations which would be helpful as guides to costuming and staging), selected by Edna Walter, harmonized by Lucy Broadwood, published by The Macmillan Co., New York.

C. For a Patriotic Celebration

Primary Grades:

Dramatization or Picturization in Tableaux of (a) various patriotic songs such as *Yankee Doodle*; (b) Stories expressed in song such as

(1) *Washington's Cherry Tree*; (2) *Lincoln Returning Books*; (c) *Boy Scout Material* (C. C. Birchard and Co.)

Grammar Grades:

1. Treatment as above of more involved songs such as *Star-Spangled Banner*, *America, the Beautiful*, etc.

2. Dramatized stories with music taken from regular classroom music, such as *The Man Without a Country*, *The Perfect Tribute*, etc.

3. Patriotic Pageant: *To Arms for Liberty* (C. C. Birchard and Co.); *Makers of America*, Nardin (Ex. Div., U. of Wis.).

4. Operettas: *When Betsey Ross made Old Glory*, by Wallace (Willis), *Way Down South in Dixie*, by Engel (Birchard).

5. Program of Songs and Dances of Various Peoples in America. This may be miscellaneous or woven together as in *The Contest of the Nations* by Page (C. C. Birchard and Co.)

6. An original pageant worked out by the children from a study of American Music.

a. Music of the Indians — (1) Dramatize an Indian Dance. Reference material: *Songs and Directions for Dances*, *The Book of Indian Crafts and Indian Lore*, by Julian Solomon, published by Harper & Bros., New York. Record material: Victor 20043, *Chant of the Eagle Dance*, *Chant of the Snake Dance*; Victor 22174, *Deer Dance*. (2) The Indian Goes A-Wooing. Reference material: *American Indians and Their Music*, by Frances Densmore, published by The Womans Press, New York. Record material: Victor 21972, *Winnebago Love Song*, *Love With Tears*. (3) Indian Lullabies. Record material: Victor 21972, *Pueblo Indian Lullaby*.

b. Music of The Colonies — present a Colonial Church Scene. Pilgrim Hymn, *Doxology* and *Dundee*. *New American Song Book*, by Max and Anne Oberndorfer, published by Hall and McCreary, Chicago. Music at Mount Vernon — dance *The Minuet*. Early American Dances — *Rhythms and Dances for Elementary Schools*, by Dorothy La Salle, published by A. S. Barnes & Co., New York.

c. The Negro Sings of his Work here and of his Heavenly Home — (1) Dramatize a Negro Church Scene. Song material: *Steal Away*, *Swing Low Sweet Chariot*, *O Mary Don't You Weep*. All in *Twice 55*, *Brown Community Songs*, C. C. Birchard. *Couldn't Hear Nobody Pray*, *It's a-Me O Lord*, and others — *New American Song Book*, Max and Anne Oberndorfer, published by Hall and McCreary; also *Dett Collection of Negro Spirituals*, arranged by Nathaniel Dett, Hall & McCreary Co. Reference material: *Short Stories of American Music*, Fannie Buchanan, Follett Publishing Co., Chicago. (2) Dramatize a Negro Work Scene. Song material: *Levee Song*, *Peanut Pickin' Song*.

d. The Mountaineer and His Ballads — Reference and Song Material: *New American Song Book*, Hall & McCreary, Chicago, also *The American Song Bag*, by Carl Sandburg, published by Harcourt Brace & Co., New York.

e. The Lonely Cowboy Sings on the Western Plains — Reference and Song Material: *The American Song Bag*, by Carl Sandburg, published by Harcourt, Brace & Co., New York; *Songs of the Open Range*, Sires (Birchard) and *Sing!* (Birchard.)

f. Present Scenes from the Lives of American Composers — (1) Thurlow Lieurance Visits the Indians. Reference material: *Music Appreciation Readers Book V*, by Hazel Gertrude Kinscella, published by University Press, New York; *Thurlow Lieurance*, The Etude Musical Booklet Library, published by Theodore Presser, Philadelphia. (2) The Negroes Inspire Stephen Collins Foster. Reference material: *Short Stories of American Music*, Fannie Buchanan, Follett Publishing Co., Chicago; *American Music*, by John Tasker Howard, published by Thomas Crowell Co., New York; Song material: *Twice 55 Community Songs*, published by C. C. Birchard; *New American Song Book*, Hall and McCreary; *Sing*, (Birchard). (3) Edward MacDowell, the musical poet of New England, writes music in his "House of Dreams." Reference material: *Music Appreciation Readers Book*, by Hazel Gertrude Kinscella, published by The University Publishing Co., New York; *Music and Romance*, by Hazel Gertrude Kinscella, published by RCA Victor Company, Camden, New Jersey; *Edward MacDowell — A Short Biography*, by James Cook, The Etude Musical Booklet Library, published by Theodore Presser, Philadelphia. Record materials: Victor 20396, *Nautilus, To The Sea, Witches Dances*; Victor 22161, *To A Wild Rose, To A Water Lily, A Deserted Farm, Of Brer Rabbit*.

D. For Spring

Primary Grades:

1. Program of songs and dances drawn from regular classroom work in music and physical education. Such songs as *Come, Lassie and Lad*, *Now Is the Month of Maying, O Dear, What Can the Matter Be*, etc., and dances such as *Sellenger's Round, Chimes of Dunkirk, I See You*, etc., lend themselves readily. Dramatization of stories such as *The Sleeping Beauty* may be included; also of songs such as *O, Soldier, Soldier*, in the *Brown*, and *O, No John*, and *My Man John*, in the *Green Twice 55*.

2. Similar arrangements already collected: two desirable ones are *May Day Revels* by West (Novello) and *Robin Hood* by Kate S. Page (Ditson), the former being ideal children's music.

3. Plays with incidental music such as *Sweet Briar* by Browne (obtainable through the Ethical Culture School, New York City) and *Meadow Gold* — a fantastic bird play (obtainable from Extension Division, University of Wisconsin).

Grammar Grades:

1. Similar material to that listed for primary grades may be adapted to older children.

2. There are many delightful musical works suitable for use either as cantatas or operettas, such as the simple unison operetta *Queen of the Garden*, by Bullard (Birchard); *The Singing Leaves*, by Rathbun (Novello); *Pageant of the Months*, by Taylor (Novello); *Queen of the May*, by Miessner (Silver-Burdett); *Stolen Flower Queen*, by Grant-Schaefer (Summy); *Robin Hood and Allin a Dale*, by Dykema (Carl Fischer Co.). See E, Grammar Grades, 1, below.

E. Miscellaneous

Primary Grades:

1. *Cradle Songs of Many Nations*, by Davis (Summy). Effective, simply costumed lullabies.

2. *Mother Goose Songs*, by Elliott (McLaughlin Co., N. Y.) and *Pussy Willow and Other Songs*, by Grant (Presser) can be treated in much the same way as No. 1. Also *Historical Mother Goose*, by Wilcox-Gottschalk (Schirmer) and *Mother Goose Arabesque*, by Tukey (Birchard)

3. *The Goblin Fair*, by Fenno-Bergh (Birchard); *A Box of Dolls* (Myers & Carrington) and *Storyland*, by Wilkinson-Gaul (Ditson) are operettas suitable for young children: *Haensel and Gretel*, by Elsmith (Birchard) is unusually fine.

Cantatas: *The Fairy Wedding*, by Hadley (Birchard); *Prince of Peddlers*, by Treharne (Carl Fischer); *Story Land*, by Gaul (Ditson) are suitable for Grades 3, 4, 5, 6, 7. There are other materials which can be adapted to various grades from 3 to 7 according to the ability of the groups and the elaborations of the production. We list some such material for dramatizations.

Original Dramatizations of Music Appreciation Materials.

1. Scenes from Lives of Composers.

a. Mozart, the Child Wonder. Reference materials: *Mozart, The Wonder Boy* (Grades 3 and 4), by Opal Wheeler and Sybil Deucher, published by E. P. Dutton, New York (includes many charming, simply arranged tunes that may be worked into the dramatization); *Stories of Great Musicians*, by Scoby and Horne, published by American Book

Co., New York; *Young Masters of Music*, by Mary Newlin Roberts, published by Thomas Y. Crowell & Co., New York; *Musical Playlets for Young Folks*, by Francis Cooke, published by Theodore Presser, Philadelphia.

b. Bach. References as above. *Music Appreciation Readers Book IV*, by Hazel Gertrude Kinscella, published by The University Publishing Co., New York.

c. Haydn, The Jolly Composer of Austria. Reference materials: *Haydn, The Merry Little Peasant*, by Opal Wheeler and Sybil Deucher, published by E. P. Dutton; *Stories of Great Musicians, Composers*, by Scoby and Horne, published by American Book Co.; *Young Masters of Music*, by Mary Newlin Roberts, published by Thomas Crowell & Co., New York.

d. Schumann Writes Music For Children. Reference material as for other composers.

2. Original Dramatizations of Program Music.

a. Mendelssohn Puts Fairyland into Music. Dramatize *The Midsummer Night's Dream* overture. Victor Record 6675. Reference material: *Midsummer Night's Dream* from *Tales from Shakespeare*, by Charles and Mary Lamb. Note (by omitting the part about the quarrel of the Greek lovers, the story is charmingly adapted to grades 3 or 4). Reference materials for Mendelssohn's Life: *Music Appreciation Readers Book IV*, by Hazel Gertrude Kinscella, published by The University Publishing Co., New York; *Stories of Great Musicians*, by Scoby and Horne, published by American Book Co., New York.

b. Ravel Puts a Fairy Tale into Music. Dramatize *Conversations of Beauty and the Beast*, Victor Record No. 7371.

c. Gounod tells a Story of a Marionette Show. Dramatize *Funeral March of a Marionette*, Victor Record. Reference: *Music Appreciation Readers*, by Hazel Gertrude Kinscella; *Music Stories for Boys and Girls*, by Cross, published by Ginn and Co.

d. Dukas Musical Story of Magic. Dramatize *The Sorcerer's Apprentice*, Victor Record 7021. Reference material: *Music Stories for Boys and Girls*, by Donzella Cross, published by Ginn & Co., Boston.

3. Original Dramatization of Haensel and Gretel. Story Reference: *Music Stories for Boys and Girls*, by Donzella Cross, published by Ginn & Co., Boston; *Operas Every Child Should Know*, by Dolores Bacon, published by Grosset & Dunlap, New York. Song material: *Prayer Song — Junior Laurel Songs*, by Armitage, published by C. C. Birchard. *Susy, Little Susy; Brother, Come and Dance With Me; Little Man. Assembly Songs for Intermediate Grades*, by Gartlan, Lindsay, Smith, published by Hinds, Hayden, & Eldredge, New York. Record mate-

rials to be woven into the dramatization, used as a prelude, etc. Victor Records 22175 and 22176.

4. Original Dramatizations of Wagner's Operas as adapted by children from Juvenile Reference Materials. References: *The Story of Siegfried* as arranged by Angela Diller, *The Story of Lohengrin* as arranged by Angela Diller, published by Jonathan Cape and Harrison Smith, in cooperation with G. Schirmer, Inc., New York. Note: The above all contain motives excellently adapted and simplified. *Operas Every Child Should Know*, by Dolores Bacon, published by Grosset & Dunlap, New York.

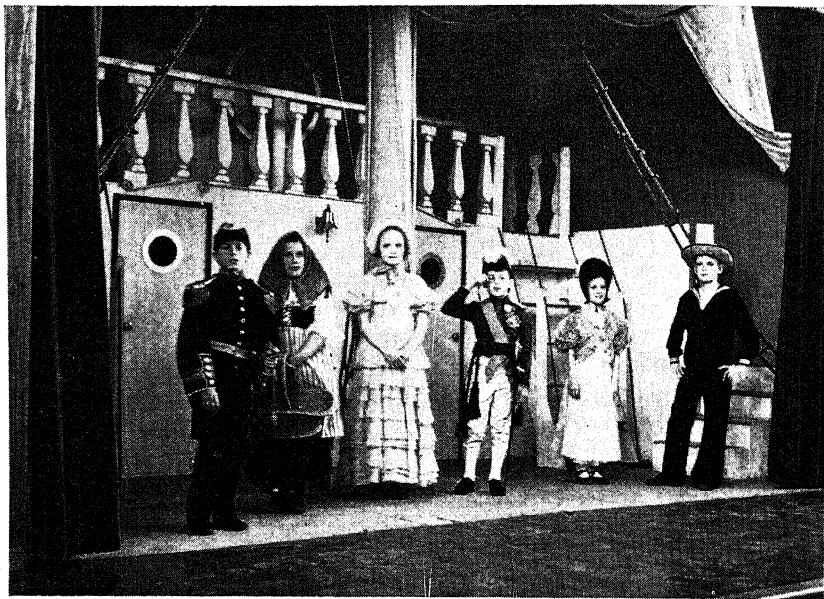
Grammar Grades:

1. *Hiawatha's Childhood*, by Whiteley (Birchard) is a beautiful operetta or cantata which always pleases. Others are *The House that Jack Built*, by Gaynor (Summy); *The Frog Prince*, by Lester (Silver-Burdett); and *The Trial of John and Jane*, by Protheroe (Silver-Burdett). A simple effective operetta for children is *Melilotte* by Stevens (Birchard).

The Toymaker, by Treharne (Willis), very delightful music and text based on the toy shop legend; in the *Flowers of the Nations*, by Brown (Willis), the folk style and dancing of each nation is revealed as the flower of the country makes its appearance; *Gift*, an operetta based on the life of Mozart and using his music (Birchard); *Johnny Appleseed*, by Loomis (Birchard); very charming and amusing operetta *Princess Zara*, by Somervell (Novello); *Robin Hood*, by Page (Schirmer), a play of old English folk songs and country dances; *Dawn Boy*, by Rasbach (Schirmer); the very lovely operetta *Whispering Wood*, by Shaw (Oxford), based on the fairy tale of Snow White and the Seven Dwarfs; *William the Conqueror*, by Elsmith (Witmark), an excellent historical song play with delightful English and French folk songs. *Robin Hood and All in a Dale*, by Dykema (Carl Fischer), two (occasionally three) parts, with orchestral parts available. Suitable for spring festival program with or without action or puppets. *Robin Hood*, Cohen (Birchard).

2. Excellent cantatas are *The Walrus and the Carpenter*, by Fletcher (Novello); *Youth and Life*, by Stevens-Benoit (Birchard); *The Singing Leaves* and *Vogelweid the Minnesinger*, both by Rathbun (Novello); *A Forest Rondo*, by Garnett (Ditson).

3. Works suitable for Junior or Senior High Schools are *The Maid and the Middy*, by Stevens-Tracy (Birchard); *Miss Cherry Blossom*, Japanese operetta (Willis); *All at Sea*, by Stevens (Birchard), an ingenious melange of selections from Gilbert and Sullivan; *The Bells of Beaujolais*, by Stevens-Coerne (Birchard); *Pepita*, by Hutchins-Knight



Captain Corcoran, Little Buttercup, Josephine, Sir Joseph Porter, Hebe, and Ralph Rackstraw as presented in the simplified version of Pinafore by the fifth and sixth grade children of the Nantucket Island, Massachusetts schools.



How music, combined with drama, can be used to aid the appreciation of the classic legends of childhood is illustrated in this picture of the opera, "The Pied Piper of Hamelin," by Clokey and Beiswenger, presented by the Sunset Hill School of Kansas City, Mo.

(Ditson); *Little Almond Eyes*, by Martens-Macfarlane (Ditson); *In Arcady*, by Stevens-Bergh (Birchard); *The Riddle of Isis*, by Stevens-Wilson (Birchard). These operettas may be prepared by separate groups with little combined rehearsing. Also the following named cantatas, etc.: *When the Christ Child Came*, by Portor-Clokey (Birchard); mixed voices with solos; *Song of Spring*, by Busch (Ditson); girls' voices, three parts; *Lord Howe's Masquerade*, by Martens-Page (Ditson); mixed voices; *The Pageant of the Pilgrims*, by Martens-Page (Ditson); mixed voices; *The Landing of the Pilgrims*, by Coerne (Ditson); mixed voices; *Columbus*, by Miller-Hosmer (Ditson); mixed voices; *The Village Blacksmith*, by Noyes (Ditson); another fine setting of *The Village Blacksmith* by Gaines (Birchard); mixed voices; *Tubal Cain*, by Gaul (Birchard); treble voices, three parts.

Indian operetta for junior high mixed voices called *At the End of the Warpath* — Iroquois (Willis); the masque *Christmasse in Merrie England*, by Hofer (Summy); the patriotic cantata *Braddock's Defeat*, by Cross (Ditson); the cantatas, *Alice Brand*, by Parker (Schirmer); *Cinderella*, by Abt (Augener); *Death of Joan of Arc*, by Bemberg (Schirmer); *Far Horizon*, by Cadman (Birchard).

4. More pretentious material necessitating excellent singing and careful staging are those models of comic opera, *Pinafore*, *Mikado*, *Trial by Jury*, *Iolanthe*, and *Pirates of Penzance* and others by Gilbert and Sullivan, all obtainable from C. C. Birchard and Co. in original and in simplified versions.

TOPICS FOR DISCUSSION OF NOTES 61 AND 62.

1. Check with your own experience as a child or with the experiences of children whom you know intimately, the claims made for school performances, in Note 61, under the headings, Purpose and Results. Are they actually as valuable as this Note claims they should be?

2. Do you agree with the necessity for avoiding what is "trivial and sentimental" which this Note advocates? Are audiences not pleased with material of just that type? If so, is that not sufficient justification for using it?

3. Is it necessary and desirable that a public performance should disorganize the regular school program? Isn't the change good for the children and the teacher?

4. What portions of the material in this Note do you consider the most valuable? What unimportant or unnecessary? What harmful? Submit it to teachers who have given successful public performances and report to your class what comments they make.

5. Is the schedule of five important public performances a year — Thanksgiving, Christmas, Patriotic Day in February, Spring Festival in May or June, and a School Closing Program in June — too much, too little, or just about right for the usual school?

6. Try to examine at least five of the Examples of Desirable Program Material and then compare them with the best parallel programs you are acquainted with.

ADDITIONAL READINGS ON NOTES 61 AND 62.

Beach, Preparation and Presentation of the Operetta (O)

Coleman, Creative Music for Children, Ch. IX (G)

Foresman, Manual to Accompany Books of Songs, pp. 242-248 (G)

Gehrkens, Music in the Grade School, Ch. XVIII (G)

Giddings, Grade School Music Teaching, Ch. XIII (G)

McConathy, Miessner, Birge, and Bray, Music Hour, Kindergarten and First Grade, pp. 196-198 (G)

Murray and Bathurst, Creative Ways for Children's Programs, Ch. III, IV, V, VI, VII, VIII (O)

National Society for the Study of Education, Part II, Ch. XVIII (G)

Umfleet, School Operettas and Their Production (O)

NOTE 63. SCHOOL ROOM EQUIPMENT.

There are certain materials of equipment that are absolutely necessary to the success of school music and there are others that are highly desirable.

1. A chromatic pitch-pipe. There are different makes which are about equally good and can be secured from all large music dealers. The improved Congdon is the most convenient. (See Part IV, L.)

2. A staff liner for board work. There are several varieties. (See Part IV, L.)

3. Suitable music books for the children. There are several very good sets of music books on the market. They are all about equally well graded as to the musical development of the child though the manner of accomplishing the work differs. It is not the books, however, that determine the success of music in the schools. All of these books contain fine material. It is rather the ability of the teacher to work skillfully, leading the children to feel and enjoy the beauty of music. All the publishers of the various systems are glad to give information as to the merits of their books and to give suggestions as to their best use. (See Part IV, Q and S.)

4. A keyboard chart. Even though there is a piano in the room a chart which may be hung at the front of the room is indispensable. They can be made without much trouble and should be of the same measurements as the real instrument. Such charts are to be had from large dealers. (See also inside back cover of this Handbook.)

5. Staff paper for written work. This paper in pads may be had from music dealers, also in books of various sorts. One series of school music-readers has an accompanying set of books for written work, which is well

planned, very practical, and can be used with any other system of text-books if its over-formal procedure is modified.

6. Supplementary material.

a. In the primary grades two or three books of rote songs should be in each teacher's possession. It is not enough to have a single copy of a good book to be passed about from room to room. It is devoutly to be hoped that teachers will use only good songs for children and that they will exert all their good taste and best judgment in selecting these songs. (See Part IV, Q and S.)

b. In the middle and upper grades there should be in the hands of the pupils a good selection of community songs which are to be used mainly as rote song material, although many children will study out by themselves the alto or some other part. The two pamphlets of the *Twice 55 Community Songs* (No. 1, *The Brown Book*, 15 cts., and No. 2, *The Green Book*, 25 cts., both published by C. C. Birchard & Co.) are standard. Consider, also, their *Sing!*

c. In all grades in which sight reading is done, sets of one or more books for supplementary sight reading will be, if not absolutely essential, of the greatest help. If no other means for supplying these can be devised, books which the class has used in previous years may be gone through rapidly.

7. A piano or organ. A small instrument is desirable for a school room in the matter of saving space and also in permitting the player to sit facing the room and to look over the instrument into the faces of the children. This, of course, is not possible with the ordinary piano. There is a very small organ made, that can be carried or rolled from room to room, which has a very satisfactory tone and provides an excellent accompaniment for children's voices. There are also several small pianos, shaped like an upright but much lower above the keyboard at which the teacher may sit with an unobstructed view of the children. The tone and power of the better instruments are very good.

8. A phonograph of good make and a library of records. There are several desirable makes on the market but the Victor and Columbia companies are distinctly the leaders in ideas for educational work.

9. Either combined with the phonograph or separate from it, a radio receiver. So much for the schools has already been done by the radio and so rich are the possibilities for the future that every room should have access to radio.

10. A set of large illustrations of orchestral instruments.

11. A small number of well chosen books relating to music and musicians, which may be read by the children or read aloud to them.

12. Some lovely pictures, either framed for hanging on the walls or unframed to be displayed from time to time either by hand or on a bulletin board. These pictures should be supplemented by other lovely objects, such as vases (with or without flowers), drapes, shawls, etc.

TOPICS FOR DISCUSSION OF NOTE 63.

1. Are the twelve items in Note 63 arranged in order of importance? If not, rearrange them so that you put first the most necessary equipment and last that which could most easily be omitted.

2. Make your list of 12 items more specific by ascertaining as closely as you can what the cost of each item would be if it had to be bought new. How many could be obtained without spending money?

3. Examine the equipment of as many different rooms as you can, such as a good one room rural school, a good consolidated school, a good small town school, a good larger town school, and check the adequacy of the equipment according to your list of 12 items.

4. Picture the resources of three different types of schools with which you are well acquainted and make a list of the music equipment they would probably be willing and able to provide. Do your lists for these three schools — one of which, let us say, is rather well supplied with funds while another is hard pressed — differ merely in the extent to which they advance in your list of twelve items as arranged for topic one or is there no relation to your list of 12?

ADDITIONAL READINGS ON NOTE 63.

Dann, *New Manual for Teachers*, pp. 8, 11, 21, 45, 81, 113, 144 (G)

Music Educational Research Council Bulletin No. 17, "Music Rooms and Equipment" (G)

National Society for the Study of Education, Part II, Ch. XVI (G)

PART THREE
DEVELOPMENT OF YOUNG PEOPLE THROUGH
MUSIC IN THE JUNIOR HIGH SCHOOL
(GRADES VII, VIII AND IX)

NOTE 64. THE GENERAL EDUCATIONAL BASIS OF THE
JUNIOR HIGH SCHOOL.

The teacher of music in grades 7, 8, and 9 cannot escape the effects of the remarkable general administrative reorganization which has taken place in those grades throughout large portions of our country since about 1910. This reorganization has been due to several causes. The first, and probably the most important for us still to consider today, is the realization by administrative officers that children in these grades are entering upon significant bodily, intellectual, and emotional changes which vitally affect their interests and abilities to learn. In 1904 G. Stanley Hall published his epoch-making book *Adolescence* and did much to lead educators to a new and more intensive study of this period between puberty and maturity, or childhood and adulthood. This study, rather than other influences such as the administrative readjustments advocated by Presidents Eliot and Harper to be mentioned later, was probably the initial impetus toward transforming grades 7, 8, and 9 into the junior high school.

Dr. Hall called attention to the great diversity in individual children due to their varying rates of development. It is upon the differences in children and the need of treating them as individuals that the junior high school idea may be said to be built. This diversity in children has led to wide acceptance of the conception that the school, at least in the years of adolescence, must be adapted to the child far more than was formerly the case. In the lower grades, to a large extent, the conception has ruled that since young children are so much alike they should adapt themselves to the school. In the junior high school years, however, *the human being*, instead of the course of study, *becomes*, for the alert educator, *the center of interest*.

While there are, as has been said, many variations in children due to differences in age and rates of physical, intellectual, and emotional growth,* we may still say that in general, pupils in the 7th, 8th and 9th

* The ages of children entering the 7th grade are normally from 10 to 11, but the actual range of all the children is from 9 to 13: likewise those in the 9th grade range from 11 to 15 or older.

grades are characterized by a restlessness, an uncertainty; and yet there is present a growing sense of independence and responsibility, a desire to know and be more than their powers permit, a wishing for much that is indefinite and even unattainable, a tendency to be noisy and coarse while still being responsive frequently to the beautiful and idealistic. Above all there is the desire to make choices, to be consulted, to be allowed to discuss and express opinions. Children in the grades accept authority more readily than the junior high school children do. Adolescents wish to have a part in making decisions.

As early as 1900, college administrators, like President Charles W. Eliot of Harvard and President William R. Harper of Chicago had been seeking through regrouping of the school years to prepare students to enter college at an earlier age. Professor John Dewey, as well as other leaders in education, attacking the formal curriculum because of its lack of human and social appeal, had questioned the division of the school system which assigned 8 years to the elementary schools and 4 years to the high school. Intensive study of the psychology of adolescence; individual differences; acceleration of capable children; retardation of dull children; flexible grading and promotional systems; definite consideration of the developing of the emotional life of children especially through wider use of the arts; greater opportunities for vocational preparation; special attention to children who would leave school before the end of the high school as well as for those who would go on to college or professional school; — these and other studies eventually led to the conclusion that some educational reorganization was essential. In general, the problem was to find some grouping of years, together with appropriate changes in subject-matter and methods of approach, which would attract and hold longer in school a larger percentage of the older boys and girls, too many of whom were dropping out soon after they had reached the end of the period of compulsory school attendance. The solution proposed, as regards year grouping, was a change from the 8-4 to the 6-3-3 plan, that is, the abandoning of eight years in the elementary school followed by four in the high school and substituting therefore six years in the elementary school and six in the secondary school, these being subdivided into three for the junior high, and three for the senior high.* The first six years were to serve primarily as a school for literacy and citizenship and for obtaining command of the fundamental tools of learning; the seventh and eighth year were to be removed from the elementary school and combined with the first year of the former high

* While not all school systems divide the school life of children into 12 years or grades, the same general principle of readjustment is gradually affecting practically all schools — although the resulting grade combinations may not be 6-3-3. Many school systems still have not established definite junior high school units.

school to form a new intermediate school known as the junior high school. This was to be housed in a separate building (or, when necessary, housed with the senior high school, but still conducted on the departmental plan of instruction), was to offer more advanced studies than had been offered in the grades, and was to permit some variations in courses to meet individual needs.

TOPICS FOR DISCUSSION IN CONNECTION WITH NOTE 64

1. What contacts have you had with junior high school—as student, as observer, as teacher? How do these compare with what your father and mother had and with what your younger brothers and sisters are now having?

2. When you finished the eighth grade and went on into the high school, what happened to the rest of your class; that is, how many, like you, went into the high school and how many went to work? How would these statistics compare with what happens to an eighth grade class today?

3. How many of the children who entered the ninth grade when you did, probably expected to go on to college? How many actually carried through this plan?

4. Do you know the ninth grade population in any community during the past ten years sufficiently well to be able to make any observations regarding their social status? Are there more children of poorer and less educated parents in the ninth grade now than there were ten years ago?

5. When you went from the eighth grade to the high school did you feel you were going into a strange institution? Would the making of the change from the elementary to the junior high school at the end of the sixth grade be simpler or more difficult from the viewpoint of friendships than it would be at the end of the eighth grade?

6. As you look back upon your school years, from the seventh to the twelfth, does it seem to you that you received from your teachers much, little, or no attention to individual adjustment, vocational training, and guidance as to your future career? Do you think the schools should have done more for you in these matters?

7. How old were you when you were consulted as to your choice of a school subject, that is to say, an elective? How early in the school program do you think electives can safely be introduced?

8. One of the claims made for the junior high school is that it develops qualities of good citizenship by preparing pupils to play a part in the life of the community. Does this seem to you a desirable and feasible objective? What did the school do for you along this line?

ADDITIONAL READING ON NOTE 64

N.B. The capital letter in parentheses at the end of each reference in all "Additional Readings" throughout this book indicates the section in Part Four in which additional information is given as to author, publisher, date, etc.

Beattie, McConathy, and Morgan, *Music in the Junior High School*, Ch. 1 (G)
Briggs, *The Junior High School*, Ch. II, III, V (F)

Davis, Junior High School Education, Ch. II, III, IV, V, VI (F)

Department of Superintendence, Fifth Year Book, Ch. I, II, III (G)

Gehrkins, Music in the Junior High School, Ch. 1 (G)

Inglis, Principles of Secondary Education, Ch. I, II, III, IV (F)

Koos, The Junior High School, Ch. I, II, III, IV, VIII (F)

Pringle, Adolescence and High School Problems, Ch. II, III, IV, V, VI, VII (F)

Smith, The Junior High School, Ch. III, IV, V (F)

NOTE 65. EFFECT OF THE JUNIOR HIGH SCHOOL IDEA UPON MUSIC.

Music instruction has been profoundly influenced by the general educational reorganization which established the junior high school. In fact, it is impossible to understand and embody the newer practices in the music of grades 7, 8, and 9 without a considerable knowledge of the changing ideas which guide the administration and instruction of these school years. Music teachers, through striving to adjust themselves and their subject to the junior high school program have come to realize the need, for their own teaching, of a rather intimate acquaintance with psychology, child study, guidance, the social studies, and much of the rest of the general educational program which formerly seemed quite unrelated to their work and preparation. The junior high school has helped music educators to be interested in general educational discussions.

Music teachers who conduct singing with children of 12, 13, and 14 years, have always had and always will have special reasons for studying adolescence. The changing voice of the child, especially the boy, is one of the striking evidences of physical readjustments during this period. Oftentimes, in the older 8-4 organization, the changing voice was given slight attention in classes containing only an occasional child whose voice became troublesome. But the 6-3-3 plan with its bringing together in grades 7, 8, and 9, of many children of different ages and physical developments, and with the increased emphasis on individual adjustments, has focussed thought on the changing voice and has resulted in making available special song material for this type of voice. With this attention has come much more consideration of other musical and human needs of the young people in these eventful years. Consideration of two types of changes — physical and emotional — has resulted in many readjustments in grades 7, 8, and 9. Many of these have been initiated and carried through by the general educator rather than by the music teachers. In fact, many music teachers at first opposed the suggested changes.

A comparison of music in the seventh, eighth and ninth grades under the 8-4 and the 6-3-3 plans will be helpful in giving a bird's-eye view of

many items which we shall later discuss in detail. Since there is still considerable difference between the music of the first two years and that of the third year, we shall make our division on that basis.

COMPARISON OF MUSIC OFFERINGS UNDER THE 8-4 AND 6-3-3 PLANS

Results of 8-4 Plan.

A. In Grades 7 and 8

1. Music usually taught by the regular grade or room teacher.

This continuation of the grade school plan has the advantage which comes from the teacher knowing all the children well, and of being in a position to use music in connection with other subjects.

2. Membership in the music class is the same as in the other classes.

Even when there is more than one class of a grade in a building, the membership usually continues much the same as it had been in the preceding grades. The fixity of the grade school plan of room units tends to continue.

3. Music class taught in the regular grade room with little if any music equipment.

Occasionally there is a piano in an eighth grade room, but more commonly a pitch-pipe is the sole musical instrument. The music class, being just another class for the regular room teacher, naturally continues in the same room with the same equipment.

4. Music class usually meets for a short daily period, devoted largely if not solely to part singing and technical study, frequently with much stress upon formal writing.

Being conceived as mainly a continuation or review of grade school music, there is little tendency to introduce new material or methods.

5. Music curriculum similar for all the same grades throughout the system. This follows from conditions stated

Results of 6-3-3 Plan.

A. In Grades 7 and 8

1. Music practically always taught by a special music teacher.

This plan insures a fresh approach by a teacher who has the special preparation needed for children studying comparatively advanced music, but who has not had contacts with children in other subjects.

2. Music classes like those in other subjects represent new combinations based upon some classification such as mental ability.

Children from various grade schools on entering the junior high school are usually grouped on the basis of intelligence quotient or some similar measure.

3. Classes held in special music room with at least essential equipment.

Teaching all music classes of a building in one room means that one piano, one phonograph, one bulletin board and one supply of books will suffice for all classes. Music class like all other junior high school classes is in a different building from that used by lower grades, and also usually separated from senior high.

4. Music class usually meets two or three times a week for a longer, full length period, with considerable variety in subject matter and method.

New grouping of pupils, a special music teacher, adequate equipment, a new administrative set-up, all tend to freshen the music in these grades.

5. Experimentation and different curricula encouraged.

Grouping according to ability of

above, especially lack of music training of grade teacher which makes formal drill work more practicable than a varied program based upon broad knowledge and ability.

6. Few, if any, extra-curricular offerings.

Rather rigid grade program and lack of equipment, rooms, and special music training of grade teacher, are responsible for this condition.

B. In Grade 9

1. Music classes, except in larger systems, taught by supervisor who devotes only part time to high school.

This has disadvantage of divided interest and restricted contact with children. Teacher, moreover, has had but slight contact with these children in preceding grades.

2. Frequently the only musical activity is required chorus.

This is due both to lack of broader foundational courses in seventh and eighth grades and to absence of elective courses in traditional ninth grade course of study. For schools which require a music class see 5, below.

3. Same as 5 above.

4. Same as 6 above.

5. Music classes which are open to all pupils tend to be very elementary.

Pupils coming from many schools, including rural and parochial, have such varied preparation that much of the work must be simple enough for beginners. This is especially true of a required 9th grade general music class which must attempt to do in a single year with children who are less adaptable, and usually less well prepared, what the better graded 7th and 8th grades do in two years.

pupils, project method of teaching, increased opportunities for differentiation, and desire to meet individual differences, all tend to destroy uniformity in music classes if the teacher is able to meet the demands.

6. Several extra-curricular music activities usually offered.

This condition is due to the absence of hindrances mentioned in opposite column and also to prevalence in junior high school of activity periods when each child is expected to pursue some extra-curricular study.

B. In Grade 9

1. Music classes taught by junior high teacher who, having the required seventh and eighth music classes also, usually devotes full time to junior high.

Teacher can in required classes of two preceding years guide children into the more advanced and differentiated work of the ninth grade.

2. Little if any music is required, but usually there is considerable variety of elective courses.

Seventh and eighth grade classes in new arrangement being required, do away with the necessity of old ninth grade required course. Students now have background for electives.

3. Same as 5 above.

4. Same as 6 above.

5. Music classes (built on required classes in seventh and eighth grades and greatly differentiated through elective nature), tend to become solid basis for more advanced courses in senior high school.

This differentiation also provides opportunities in special classes for children who enter ninth grade without having junior high required music.

TOPICS FOR DISCUSSION IN CONNECTION WITH NOTE 65

1. Does the second sentence in Note 65 seem to you to be an overstatement? Would you substitute "difficult" for "impossible"? What examples can you cite to sustain either your point of view or that of the text?

2. What bearing do the third and fourth sentences in the first paragraph of this note have upon the claim sometimes made that any good musician — such as a capable private piano, violin, or voice teacher — can teach junior high school music acceptably? What bearing do they have upon the subjects which are included in your teacher training course?

3. When you were in grades 7, 8, and 9 were you under the 8-4 or the 6-3-3 plan? Try to find someone who was taught under a plan different from that you experienced, and compare the methods, material, and results of the music instruction under the two plans.

4. How do you explain the opposition mentioned in the last sentence of the second paragraph of this note? Would you have opposed the changes in music teaching which were involved in the complete junior high school organization? Do you think there are any music teachers who are not in favor of it now? (For some light on the first query in this topic read pages 173-182 in the 1918 volume of the Proceedings of the Music Educators (Supervisors) National Conference.)

5. As you studied the printed comparison of music under the 8-4 and 6-3-3 plans did it seem to you an impartial statement or as one which favored one plan more than the other? If the people who made it had had in mind seventh and eighth grade class room teachers who were well prepared in music, would that have changed any of their statements? Which teacher would probably obtain the best results in music in the seventh and eighth grades — a grade teacher well prepared in music, teaching under the 8-4 plan or a *well prepared* special music teacher, under the 6-3-3 plan?

ADDITIONAL READINGS ON NOTE 65.

Beattie, McConathy, and Morgan, Music in the Junior High School, Ch. II, III, IV (G)

Briggs, The Junior High School, Ch. VI, IX (F)

Class Room Teacher, Vol. 10, pp. 8-47. Vol. 11, pp. 567-582 (G)

Cox, The Junior High School and its Curriculum, Ch. II (F)

Dykema, Music for Public School Administrators, Ch. IV (G)

Gehrken, Music in the Junior High School, Ch. I, II, III (G)

Koos, The Junior High School, Ch. V, pp. 305-310 (F)

NOTE 66. WHAT SHOULD BE EXPECTED FROM GRADE SCHOOL MUSIC?

In Part II of this volume we considered in detail the music instruction in the first six grades. We were interested then in building toward a conclusion, namely, the end of the elementary grades. Now we are

interested in a beginning, namely, starting the music instruction in the junior high school. It may be worth while to formulate, from the viewpoint of a foundation for music instruction in the junior high school, what might reasonably be expected from the six years of music instruction in the elementary grades. For the sake of clarity and brevity we shall express this formulation in nine rather brief statements, but shall elaborate upon these in supplementary explanations.

At the end of the sixth grade children should have:

1. Such pleasure in music that they welcome it as an important part of their lives, and desire to share it with others.

Practically all little children love music until they have some unfortunate experiences with it. The schools should retain, extend, and deepen this natural love of music until all children regard it as a necessary part of their full or enriched life. This idea is well expressed in the slogan of the Music Educators National Conference: "Music for every child and every child for music." In other words, in all of our schools there should be suitable music to meet the needs of all ages of children so presented that all children will be advocates of music. If they have come into contact with good music under favorable conditions they will desire to share it with others. They will sense the social aspects of music in listening and performing. They will begin to realize that they can truly have only what they share. In other words, they can not keep music to themselves and still have it; only as they perform it for others can they fix it in their memories and so continue to have it.

2. A repertory of a considerable number of worthwhile songs which they can sing from memory, individually or in a group, with true and pleasing voices.

The songs taught in our schools are drawn from so many rich sources, often foreign, that the children of our land, unlike those of European countries, do not learn a common core of folk songs. We need to decide on some minimum list such as that printed earlier in this volume (Note 37) which, learned by all children, shall serve as a link throughout our nation by being available for singing from memory whenever two or three or more people from any parts of our country are gathered together. Since these songs should be suitable for singing by children as they grow into manhood and womanhood, the text and music should be of more than passing merit. There are, as the list in Note 37 demonstrates, songs which are loved by adults which can be effectively taught to children.

3. The desire and ability to listen with discrimination to music, much of which is beyond their own ability to perform.

While there is much light music which produces pleasure when given only a minimum of attention, there is much serious music which reveals its beauties only to the attentive and trained listener. The schools should help children to enjoy what the discriminating ear can discover in some of the great music of the world. Masters of composition have produced much fine music which children can appreciate even though it is beyond their power to perform. Mechanical reproduction has greatly extended the list of fine music with which children may now become acquainted.

So much of the music heard over the radio, and practically all present day dance music, is so slight in its demands for careful listening, and so harmful in producing careless and thoughtless attitudes when great music is heard on the radio or on other occasions, that children need guidance in the schools so that they may be able and willing to give the attention which discriminating listening to great music requires.

4. At least the beginning of a knowledge of some of the great composers, some of their compositions, some of the characteristics of their music, as well as acquaintance with the folk and national music of several countries.

Much of this knowledge will be acquired incidentally as the pupils come into contact with the music used for other purposes, such as singing, rhythmic expression, playing, illustrating historical events in correlation studies, etc. Merely through hearing the names of the composers or the nationalities of the compositions which are used in the schoolroom, together with an occasional incident told by the teacher, the children will be acquiring knowledge which later will help in formulating a conception of the personalities of the composers and of the historical development of music.

5. A sense of creativeness in relation to music.

By creativeness is meant growth or development. He has a sense of creativeness in music who conceives of it as something that has developed as an expression of a mood or idea, as a living, growing formulation. Music exists in so many degrees of advancement that it is practically impossible to define it on a purely objective basis. Consider the distance in complexity between the little song which a child sings to her doll and a symphony written by a Beethoven. Both are music to the one who finds that it expresses more or less satisfactorily the desire or mood which calls it forth. We may have to accept a subjective or individual conception and say: Music can probably be defined only as related sounds which are pleasing or satisfying to one or more listeners who say it is music to them. This definition will not suffice for that critical evaluation of music which must invoke formulated laws of scholars

and critics. But it is still a significant conception of great value in teaching elementary music to children, because it rightly stresses the intensely individual aspects of music for each person. Music must constantly be created or recreated if it is to exist. When children sing a song they recreate it; when they sing songs they themselves have composed, they create; when they listen to music they must reconstruct and hence create again what the composer felt; when they play on an instrument, even one in a rhythm band, or express music in bodily movement, they must have some spirit of making or creating music. These are only some of the means by which they in their own experiences may develop a sense of creativeness in relation to music, and thus conceive of all music as having been created by someone.

6. An appreciation of the natural relation between much music and bodily expression.

Originally music and dance were one, not only in secular but also in sacred music. But as music became more complex and more specialized, bodily movement was no longer considered to be necessary with all music. While still making much use of music, bodily movements took on sufficient importance to become a separate art or series of arts and formed dance, pantomime, and acting. For educational purposes we frequently need to reverse the process and recombine the arts. Much music for children becomes more expressive, more joyful, more easily grasped if associated with bodily movement, in the dance or in pantomime. Practically all young children readily make this association, but even older children who do not easily and happily do so should see enough of it so that they enjoy and appreciate it. To this end our music rooms should have enough free space so that children can march, skip, dance, or express in pantomime vocal and instrumental music which lends itself to bodily expression. Rhythmic aspects of music, especially note values and phrases, are greatly clarified by the right kind of bodily movements. Dalcroze Eurhythmics is only one type of physical expression that is being used to develop better musicians.

Playing in the rhythm band (see Note 41) is another type of bodily expression which has some of the values just mentioned. This playing in the grades may have, as discussed later in heading 9, important values in learning to play more complex instruments.

7. Ability to interpret, in singing, simple printed music both in unison and in parts.

Sight singing or note reading was for many years considered the chief end of school music instruction and there are still a number of estimable music educators who hold this opinion. But even if we do not sub-

scribe to the belief that if children are reared on an almost exclusive diet of note reading, all other musical benefits will automatically come to them, we must agree that it is the duty of the schools to teach all normal children to sing at sight, by the end of the sixth grade, music in unison and at least two parts, of the difficulty of the simpler hymn tunes. This important aim or duty can be accomplished if music instruction in the first two grades is restricted to the first six objectives named herein; and the instruction in the succeeding four grades, in addition to continuing those six objectives, presents intelligently, consistently, and with growing intensity, such study as will bring about the accomplishment of objectives 7, 8, and 9. This ability to interpret, in singing, simple printed music, should be based upon both class and individual singing and should be related to songs learned by rote, music used for discriminating listening, writing of melodies created by the children, and playing upon simple instruments.

8. Ability to use music notation for writing simple music.

This attainment will be questioned by many teachers as being too technical and difficult. But it cannot be denied that, wisely handled, some ability in writing music greatly aids music instruction. After the desire for exactness is felt, writing music, even in the simplest manner by means of lines or marks instead of notes, is extremely illuminating. But writing, for most children, should be simply for clarification of worthwhile and needed musical conceptions which might otherwise be obscure. Length and highness or lowness of tones become clearer when written, provided the symbols used are easily understood. Remembering and preserving of original songs is made surer by recording them. Writing down what is to be played by the toy band or orchestra dignifies suggestions for scoring made by the children and ensures getting the desired results time after time. Playing band, orchestra or chamber music is largely dependent upon ability to interpret the printed page and this ability to read is hastened if children have had practice in writing. These and other reasons should lead all normal children to acquire the ability to write very simple music and some of them to progress to more complex writing.

9. Some interest in and some understanding of the possibilities of the piano and some band and orchestra instruments based upon some or all of the following experiences:

- a. Considerable practice in playing simple instruments of the percussion type in rhythm bands.
- b. Hearing and identifying a few easily recognized orchestra and band instruments as reproduced on phonograph records or the radio.

- c. Hearing and possibly having demonstrated some of these actual instruments as played by visitors, teachers, or children.

- d. When feasible, playing a little on some of the instruments.

In the lower grades all children should have played upon the percussion instruments of the toy band and thus have had experience with rhythmic playing. Demonstrations with actual instruments or with the phonograph or radio will have started acquaintance with some symphonic instruments. Some of the children will have played upon simple wind or stringed instruments and many in school classes should have started playing the piano or an instrument which they may later use in the junior high school band or orchestra. All who have learned to play any instrument which is to be fitted into some instrumental combination have been motivated most effectively to learn to read printed music rapidly and correctly. This motivation and consequent definite study is so marked in the general music classes of the grades that the best vocal readers are almost always the children who are studying an instrument. But however limited the opportunities for actually playing these more complex instruments may have been, they should have been shown and played to the children, and their use in instrumental music, played by children or adults in the school, on phonograph records, and the radio, should have been pointed out. Children entering the seventh grade should know something of the possibilities and requirements of the various instruments, so that many will be desirous of entering upon earnest instrumental study when they have the chance. Whether or not they undertake such study, they should be sufficiently acquainted with these more advanced instruments so that their enjoyment of instrumental music heard is enhanced.

NOTE 67. THE MUSICAL ATTAINMENTS OF CHILDREN ENTERING THE SEVENTH GRADE.

While there are great variations in the school systems of our country, and while fortunately there are some children who enter the seventh grade with all the attainments mentioned in the preceding note, and a large number who have several of them, it seems probable that the majority fail to meet these standards in one or more of the headings. Let us examine them briefly.

1. Too often their natural pleasure in music has been weakened by overemphasis on technical study, or by the use of music which does not reflect their changing interests, or because school music seems less attractive than that which they hear in places of entertainment or on the radio. Defective private study of music may also have aggravated

the failure of the school to keep pace with the musical growth of the children.

2. The conspicuous inability of almost any group of Americans to sing any songs from memory is in notable contrast to similar groups in foreign lands. Either because our schools have not settled upon a few songs which should be taught to all the children in the nation and frequently sung both in and out of school, or because our mixed racial heritage does not reinforce in the homes the songs that are taught in the schools, or because the great flood of new songs, especially those of the "popular" variety, by their transiency destroy the idea of a permanent song repertory, our people cannot sing from memory their own national or folk songs or those which school and other song collectors have so freely borrowed from other nations of the world. Children entering the seventh grade to a large extent manifest this same deficiency.

3. While well conducted listening or appreciation lessons carried on in the school with the aid of the phonograph have done much to develop attentive and discriminative listening, unintelligent use of the phonograph and the unguided constant stream of all kinds of music on the radio, have too frequently led seventh grade children to attend to music only when it is noisy and primitive or shallow.

4. Because factual knowledge about music and musicians is rightly considered as less important than actual experience with music; because of the limited time allotted to music instruction in the grades; and because the immaturity of the children does not permit that formal study of music history which many teachers still consider the only means of learning about the development of music, our children are lacking in that deeper appreciation of music which comes from knowledge of the human qualities of the composer and his times, much of which by an alert and well qualified teacher can be taught to the children incidentally.

5. While music is constantly extolled as a means of self-expression, children in the grades are usually so concerned with learning prescribed tasks that they have little opportunity for original and creative music activities. Musical self-expression through original composition and even venturing suggestions regarding interpretation is hardly known to most school children.

6. The typical manner of conducting music classes, in which children throughout the period remain seated, accounts for the awkwardness and shyness which seizes seventh grade children when they are given the opportunity to express with their bodies some of the varied aspects of simple music.

7. The fact that a large share of the seventh grade music period in

many if not in most of our schools is still devoted to reviewing and strengthening the music reading which is the main subject of study in the grades, indicates that reading power has not been sufficiently developed in the first six grades so that it has become established and may be used by children in exploring new music for the pleasure of it.

8. Although practice in writing the notation of music is carried on in many grade schools, it is usually so formal and so unrelated to the other aspects of music instruction that children entering the seventh grade seldom think of writing as a means of clarifying their musical ideas.

9. While there has been a surprising development of instrumental instruction in the elementary grades, it is still too largely conceived, for a comparatively few selected pupils, as preliminary to the bands and orchestras of the junior high school. It is to be hoped that present instrumental activities in the grades of our more progressive schools will be extended to other schools and that in all of them it will be used not only as preliminary study for the more talented children, but as general music education for all children. It seems probable that eventually we shall find that playing upon some instrument, simple or complex according to his needs and powers, is feasible and desirable for every pupil.

NOTE 68. WHAT HAS THE JUNIOR HIGH SCHOOL MUSIC TEACHER TO DO?

A natural answer to this question would seem to be: ascertain whether the nine desirable accomplishments listed in Note 66 have been acquired by students entering the junior high, and, if such is not the case, proceed to develop them as soon as possible. But this answer may be too simple. Junior high students are no longer so pliable as they were in the grades and do not have the daily music period which was common in the grades. Moreover, individual preferences are now making themselves felt much more than in the grades. The junior high music instructor must not only consider what opportunities the children have had, what has been gained from these opportunities by the children, individually considered, but he must also realize that these children are growing and changing rapidly. In many aspects a new start must be made and the nine desirable grade attainments in reference to the interests and powers of junior high students must be considered. What changes from the approaches used in the grades will be necessary in the junior high school?

1. Pleasure in music will come largely from the introduction of fresh material, — new books, new records, new methods, and new projects.

Junior high children crave variety. While some of the grade songs will be reviewed by students after they have left the grades, these songs will usually be in different arrangements — both for variety's sake and because the maturing voices make this possible and desirable. *Old Black Joe*, for instance, which was sung as a unison song in the grades, might now appear as a changed voice solo for the boys with a one or two part accompaniment by the treble voices.

2. The repertory of songs learned in the grades should be enriched by the means just mentioned and by the singing of these old favorites in assemblies with the older children. Part singing of standard arrangements of some of the songs which have been sung as unison material will also strengthen the grade repertory and should help make the transition from the early prevailing unison to the part singing of adults. Nevertheless, some of the more sturdy songs, with moderate range, should still be sung in unison.

3. Radio and phonograph material will furnish abundant opportunities for extending and deepening such discriminating listening as has been developed in the grades. If there has been little done in that respect it may well be introduced in the junior high because for many of the children it will in future years be their chief source of musical enjoyment.

4. With discriminating listening should naturally go the development of systematized knowledge of composers and the conditions under which their writing was done. Projects, inspired by integration, will involve the folk and national music of various countries. More and more the children will realize that music is associated with significant life and arises out of it.

5. Children who enter junior high without having had experience in creating melodies will usually be reluctant to enter into song composition even in connection with vital occasions such as the need for original songs in class-made plays and dramatizations. Such children, instead of entering into original song writing spontaneously and largely as an emotional expression, will approach it through the formal processes learned in connection with music reading and writing — phrase by phrase or, even, note by note. This more formal approach may, however, with these older children, lead to excellent results.

6. Much of what has just been said applies with equal force to bodily expression with music. Children who have remained in their seats for all music periods during the grades will hardly think of music as suggesting bodily expression and will be awkward and ill at ease if asked to participate in such interpretive movements. But so strong is the desire to dance, so simple is marching, which is involved in practically

all dancing, and so attractive is dramatization in its elementary forms, that the resourceful teacher can eventually involve many of his junior high students in some physical expression of strongly rhythmic music.

7. Most of the children who enter junior high have had considerable instruction in reading music, and need now to have that instruction capitalized by being used and strengthened with new music material, especially in the part singing necessitated by the developing voices. Their needs will usually be met by the incidental study and performance of the new music involved in their regular class activities. Only a few new topics will call for special instruction — such as the use of the bass clef, new chromatics, somewhat difficult modulations, and unusual rhythmic patterns. But children who come from the grades with inadequate music-reading power almost always constitute a difficult problem. Is it too late to teach them what should have been learned in the grades? Are there other aspects of music instruction in the junior high which are more important for them? Should all of these deficient children be given the same instruction and expected to meet the same requirements? How nearly should they approach the standards reached by children who have had adequate music instruction before they entered junior high? The answers to these questions depend somewhat on the number of these children — that is whether there are enough of them to predominate in a class or simply a few who are only a small portion of the music classes to which they are assigned. So important are these questions and so important as a part of all ordinary school education is the ability to perform at least simple music from notation, that we shall defer further discussion until later when they can be treated more fully.

8. Since for most children the writing of music notation is primarily to clarify and check the reading of music we shall include the discussion of writing in the later discussion of reading mentioned above.

9. Children who have become acquainted with instruments in the grades will of course have some advantage over those who come to the junior high with only vocal music experience. However, so many children will not have this acquaintance that there should be abundant opportunities to take care of beginners on almost every instrument. This instrumental activity, undertaken with enthusiasm and pursued under wise direction, will do much to strengthen many of the eight items discussed in this note, particularly numbers 1, 3, 7, and 8. In fact many children by playing in a band or orchestra during a single year have gained greater surety in handling music notation than they had acquired in several years of purely vocal study.

TOPICS FOR DISCUSSION OF NOTES 66, 67, AND 68.

1. Since these three Notes are based upon the nine-point formulation in Note 66, of what may reasonably be expected from the music instruction in the first six grades, you may care to question the validity of that formulation. Does it include everything that you consider essential? Does it include more than you consider reasonable? What changes would make the formulation more satisfactory to you? Are the items arranged in order of increasing or decreasing importance? Would you change the placement of any of the items? Many readjustments of these nine items have been suggested by various teachers so that instead of the arrangement 1 2 3 4 5 6 7 8 9, it would be 1 2 4 5 8 9 3 6 7 or 1 2 3 6 5 9 4 7 8 or 1 3 2 5 6 4 7 8 9 or 1 7 5 6 2 3 4 8 9 or 1 3 5 6 4 7 8 9 2 or 1 6 3 2 9 5 4 7 8. Try to analyze the ideas back of these rearrangements and then make your own. In doing so, be careful to consider not only the main statement given under each of the nine points but also the discussion which follows it.

2. Whether or not you accept the Note 66 formulation you may well question the survey of accomplishments as presented in Note 67. Do your observations and experience lead you to consider this survey unduly optimistic or pessimistic? Have children entering the seventh grade accomplished more or less than the survey formulation? What readjustments would make the Note 67 survey more satisfactory to you? A group of 32 teachers when asked to state what percentage of the children who entered the seventh grade met the first requirement cited in Note 66 replied as follows:

Number of teachers who assigned the percentages designated below:	0	1	6	7	6	6	3	1	2	0	0
Percentage of children with "such pleasure in music," etc.	0	10	20	30	40	50	60	70	80	90	100

This table is to be read as follows: Of 32 teachers, 1 said that only 10% of the children entering the seventh grade had that love of music which is described in point 1 of Note 66; 6 of the teachers said 20% of the children had that love, etc. The average of all the judgments would indicate that 40% had that love of music when they entered the seventh grade.

When asked to state the number of community songs (point 2, Note 66) which entering seventh grade classes could sing from memory, these 32 teachers replied as follows:

Number of teachers making the estimates given below	2	6	7	10	3	3	1	0
Number of songs class could sing	5	10	15	20	25	30	35	40

The table is to be read as follows: Of 32 teachers, 2 said entering seventh grade classes could sing only 5 community songs from memory; 6 said the classes could sing 10 songs, etc. The average of all judgments would indicate that entering seventh grade classes can sing 18 or 20 community songs from memory.

Where would your vote fall in these two estimates?

ADDITIONAL READINGS ON NOTES 66, 67, 68

- Beattie, McConathy, and Morgan, *Music in the Junior High School*, Ch. VI, VII, VIII, XV (G)
- Dykema, *Music for Public School Administrators*, Ch. I, II, III (G)
- Gehrkins, *Music in the Grade Schools*, Ch. I, XXI (G)
- Gehrkins, *Music in the Junior High School*, Introduction and Ch. XVIII, XX (G)
- Kwalwasser, *Problems in Public School Music*, Ch. XI (G)
- McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, pp. 7-11 (G)
- McConathy, Miessner, Birge, and Bray, *Music Hour, Elementary Teacher's Manual*, pp. 28-32 (G)
- Mursell, *Human Values in Music Education*, Ch. 8, 9 (E)
- Zanzig, *Music in American Life*, pp. 249-314 (E)

NOTE 69. THE JUNIOR HIGH SCHOOL MUSIC PROGRAM
AS A WHOLE

The general aims of education as formulated by the Commission on the Reorganization of Secondary Education,* namely:— 1. Health; 2. Command of fundamental processes; 3. Worthy home membership; 4. Vocation; 5. Citizenship; 6. Worthy use of leisure; 7. Ethical character,—are to be attained by the entire program not only of the secondary schools, but of the grades. When children enter the junior high school, music properly taught has already done its share in promoting these seven cardinal aims. It should continue to aid them.

We may now examine how music may assist in realizing certain special aims of the junior high school. We select five for brief discussion.

1. **Bridging.** Music helps to make the transition from the grade school organization to that of the high school, whether it be junior or senior. The singing of songs learned in the grades is one familiar activity that carries over into the junior high school; joining in chorus singing with other children even if they are strangers helps to develop a feeling of comradeship and thus establishes self-confidence; the power to read music learned in the grades applies equally well to the music in the junior high; all other music activities continue to have application as the child comes into contact with music in new surroundings. The child who has special musical powers has at least that means of being outstanding and becoming a leader. The large group organization of the required music classes in the seventh and eighth grades and the small elective classes of all three grades of the junior high school aid in

* Cardinal Principles of Secondary Education; United States Bulletin of Education, Bulletin No. 35, 1918.

making the transition from the room organization of the grades to the specialized subject class in the senior high.

2. **Socializing.** Music serves as a binding or socializing force by capitalizing the "gang" spirit which is characteristic of adolescence. While many other subjects tend to develop the individual, competitive spirit almost to an anti-social point, music excellently combines individual power and group interdependence. The chorus, the orchestra, and the band, demand variety from the performers, but the efforts of all must produce a unity of effect if the music is to be adequately presented. So interested do all the members of the group become in having the music done well that they welcome the right tones whether they be produced by boy or girl, 7th, 8th, or 9th grade, bright or dull, rich or poor, white or black. Music thus becomes a symbol of democracy; each for all and all for each.

3. **Exploring.** The varied offerings of the music program serve as exploratory material and reveal to the student some of the possibilities of music in the senior high school and the years beyond. By the time the students leave the junior high school, they should be acquainted not only with the varied aspects of music study but should realize what is involved in successfully pursuing them. Without the aid of the school many children would be quite unaware of their own possibilities of entering into music activities, and quite ignorant of the treasures of great music which would delight them if they exposed themselves to it.

4. **Guiding.** The music offerings and the music instructor should aid greatly in guiding the students into those musical activities which are most suitable for them. Very few of the students should be advised to devote themselves to music as a vocation unless the necessary qualifications are strikingly present. But many of them should be helped to make music an avocation. School music study should develop or at least start to develop many more capable music amateurs in our country than we have at present. In fact, music instruction in the secondary schools will more and more be measured by the amount of music which high school graduates make and patronize in their adult years. Guidance is also needed for those children who have only a minimum of interest and ability. They should become aware of how they can get the maximum enjoyment from music, with their slight possibilities, without wasteful expenditure of time, effort, and money. Instructors in other subjects should, of course, point out lines which may be followed with greater profit. There will be some differences in promise in every school subject but probably individual differences are nowhere more evident than in the art subjects.

5. **Interrelating.** Music is a valuable aid in interrelating various subjects of study and thus connecting them with life activities. Just as music helps in socializing the individual, so by embodying various aspects of other junior high school subjects, it tends to bind them together. The project method of study, which is being used increasingly in the junior high school, almost invariably makes use of music, because every musical composition is more or less related to other arts, history, geography, science, mathematics, physical education, domestic arts, and sociology. To these it gives a peculiar life and reality because music must always be recreated and thus always gives the suggestion of newness and freshness.

Junior High School Music Offerings.

These may be stated or divided either according to content or to curriculum status. Division according to content would stress differences such as studying about music — theory, history, appreciation, as contrasted with making music — singing, playing, composing. Division according to curriculum status would contrast required and elective music. Either plan of stating the different offerings may be used but the latter method is simpler in spite of the fact that not all schools assign the same curriculum status to music. But studies of many representative schools indicate that there is considerable uniformity. Some music is usually required of all students in the 7th and 8th grades, this normally being apportioned as two class-room periods, of 40, 45, or 50 minutes each, weekly, and one chorus period of 30, 40, or 50 minutes weekly. In a considerable number of schools, especially in New England, this requirement extends through the 9th grade. Some schools require chorus singing in the 9th grade, but not music classes. Elective music offerings are numerous in all schools, these being open primarily to 9th graders but also, to a lesser extent, to 7th and 8th graders, in addition to the required music. Electives include boys, girls, and mixed glee clubs, sometimes, in the larger schools, restricted to students of particular grades but more commonly open to properly qualified students from any of the three grades. Instrumental electives are commonly band and orchestra, sometimes accompanied or preceded by special instrumental classes. Occasionally there are small ensembles, both instrumental and vocal, which appear as elective groups. Piano classes are increasing rapidly in junior high. Credit for applied music studied outside the school with private teachers is commonly available in the 9th grade and some schools are extending it to the 7th and 8th grades. There is seldom any elective course in appreciation, because that usually forms such a large part of the general

music course in the 7th and 8th grades. However, there are some schools that have such an elective course in the 9th grade. A theory course is more liable to appear as a separate elective course in the 9th grade. Special projects such as giving an operetta are seldom organized as separate electives but are included as part of the activities of a required course, such as general music in the 7th and 8th grades, or of an elective, such as the glee clubs.

Shall the music work be required or elective? Let us consider the arguments. When required, all pupils take the work irrespective of ability or desire. When elective, it is usually taken only by the pupils who desire it and thus, to a considerable degree, by those who are capable. But there is no absolute guarantee that the latter condition will prevail. Elective courses do not necessarily indicate the presence of devoted and capable students.

In general, however, the main distinction made between elective and required groups is that the elective groups come presumably desiring to have the material; whereas the required groups come with various attitudes — some of the students being willing, some, compliant, and some, rebellious. The presence of some of the latter type is usually considered to mean trouble and disaffection. But if we remember that these children are going out into a world in which music is partly on an elective basis and partly on a required or inescapable basis — if we believe and remember that some music is good for all children, then we realize there is considerable reason for suggesting the required basis. If boys and girls do not learn to make use of music in the schools, many of them will never learn it afterwards. Today all people come into contact with music on a basis which is broader than the elementary schools can compass. The junior high school ought to help children to make more out of that contact with music than they would make if it were not for the school.

Due to the inequalities of instruction which children have in music before they come to the junior high school, it is not strange that some of them have not developed a warm appreciation for it. But to the capable teacher it should appear as a challenge that there are children who dislike music and object to being in a music class. There are so many kinds and aspects of music, and such different ways of presenting it, that it is merely a question of skill on the part of the teacher as to where and when she will find material that will appeal to all the children. Certainly with competent teachers, therefore, it seems that because of the great need of music in the lives of all of us, music should be required throughout the junior high school. This, however, does not mean that all children should take the same music or the same amount of

music. But all need some background, need at least to be aware of what music has to offer them during and after their high school years. It would therefore seem that a conservative program should require the general music course in the 7th and 8th grades, and that in the 9th grade they shall be required to elect some one of the numerous offerings in music. The two years of required work in the general music course should furnish sufficient acquaintance with the various phases of music so that the students will be able to make a wise and a contented choice of the work in the 9th grade. This discussion refers primarily to classroom courses.

In regard to chorus, in any good school system this should be required of the boys and girls in the junior high school throughout the three years. The problems that ensue should simply be taken by the instructor as challenges to do such good work that the few unhappy children will forget their rebellion and become happy and helpful members. Such conditions have been produced many times by good teachers. There is no reason why their example should not be followed by other good teachers.

A tabulated statement of the above discussion follows:

Grades VII and VIII	Required:	General Music, two periods weekly. Chorus (music assembly) one period weekly.
	Elective:	Boys and girls glee clubs. Band and orchestra, with special instrumental classes. Piano classes. Possibly credit for outside music study.

All groups except required chorus meet at least twice weekly.

Grade IX	Required:	Either nothing, or chorus (one period weekly), or chorus and an elective music group.
	Elective:	Boys, girls, and mixed glee clubs. Band and orchestra, with special instrumental classes. Piano classes. Credit for outside music study. Special music theory class. Possibly special appreciation or history of music class.

All groups, except required chorus, meet at least twice weekly.

TOPICS FOR DISCUSSING NOTE 69.

1. Have you in any other educational classes or in your reading come upon a discussion of the cardinal principles of secondary education? (If you can find a copy of an address by Supt. W. F. Webster entitled "Music and the Sacred Seven" you will have a delightful bit of reading.) These were formulated about 20 years ago and there probably have been revisions or other statements since then. Can you think of any improvements?

2. Can you recall any examples of music in the 7th, 8th, or 9th grade having served purposes of bridging, socializing, exploring, guiding, or interrelating? Sometime as a teacher you may need to talk about the effect of music in these grades, so it might be helpful if you made a record of actual significant stories which you or your classmates know.

3. How do the music programs in the schools with which you are acquainted compare with the music offerings for the junior high school years as formulated in this note?

4. If you were teaching music in a junior high school and the principal asked for your recommendations as to how music instruction might be improved by regrouping the pupils what would be your advice as to classifying or grouping pupils according to grade (e.g. all 7th in one class, 8th in another, and 9th in a third), sex (boys and girls separated), ability (either according to I. Q. or to music), previous preparation (those who had had music in the grades separated from those who had not), age (in some English schools pupils in various grades are kept within 6 months of the same age)?

5. What points would you make in favor and in opposition on the question of requiring all 9th grade children to participate regularly in chorus practice? Do your arguments apply with equal force to 7th and 8th grades?

6. What differences in the music training would you make in 7th, 8th, and 9th grades for (a) pupils who are decidedly talented in music, (b) those who are normally capable, and (c) those who are very unmusical?

ADDITIONAL READINGS ON NOTE 69.

Beattie, McConathy, and Morgan, *Music in the Junior High School*, Ch. V, VI, VII, VIII, IX, X (G)

Clarke, *Music in Everyday Life*, pp. 23-32 (E)

Classroom Teacher, Vol 11, pp. 567-577 (G)

Gehrkins, *Music in the Junior High School*, Ch. II, III (G)

Mursell, *Human Values in Music Education*, Ch. I, II, III, IV, V (E)

Nat'l Society for the Study of Education, 35th year-book, Part II, Ch. I, II, V (G)

Van de Wall, *Music in Institutions*, pp. 333-339, Ch. I, II (E)

References to Briggs, Cox, Koos, and Classroom Teacher listed under Note 65

NOTE 70. THE GENERAL MUSIC CLASS.

Equivalent to the five twenty-minute periods often assigned to music in the intermediate and grammar grades, two forty-five or fifty-minute

periods appear commonly in junior high school programs as class-room music assignments for the 7th and 8th grades. Both because these classes usually enroll all students, and because the material included in the course covers practically every aspect of music study, they are frequently designated as general music classes. The musical material in these classes, with membership of from thirty to sixty, is usually supplemented by a weekly general chorus which in large schools combines several classes of the same grade or, in smaller schools, classes of the 7th and 8th grades, or the 7th, 8th, and 9th separately. This general chorus period may be distinct from the weekly general assembly or it may be combined with it. In the latter case, music usually continues to occupy most of the period, the "assembly" aspect being now restricted to brief announcements. Only at times of special occasions, such as Thanksgiving, Christmas, the birthdays of Lincoln and Washington, and May Day, does the celebration become the chief feature of the period. The installing of auditorium teachers in the larger junior high schools has led to the use of assembly periods for large group instruction in many subjects besides music, but this type of instruction is hardly adequate for the intimate contacts of the general music class.

The general music class is to be considered as a class, not as an assembly. This means that its size, housing, equipment, place in the program, and teaching staff should be such as to permit attention to the individual needs of its members. When its enrollment exceeds that of a normal class, of 30 or 40, a second or helping teacher should assist the teacher in charge. It should meet in a class-room so that the pupils may write comfortably. Its furnishing* should be in harmony with the subject to be taught there, necessitating, thus, not only musical equipment of piano, phonograph (also, if possible, radio), text and reference books, music staves on the blackboard, a special bulletin board, and a closet for supplies, but also appropriate pictures and decorations.

The most satisfactory arrangement for the general music class provides two full-length periods each week for class instruction, supplemented by a period for chorus and possibly one for assembly. No regular assignments for outside preparation are given in the classes but the children are asked to listen to programs — especially on the radio — and to bring in from time to time pictures and newspaper and magazine articles bearing upon music study. Some teachers encourage children to make music note books in which such pictures and magazine articles, pasted in, form a large part of the contents. (For further discussion of note-books, see later in this Note, under point 7 of Activities.)

The aims and material for the two or three years during which the

* School Room Equipment for the Elementary grades discussed in Note 63.

course is given are similar but progressive. However, no fixed course of study can be written down because there are too many variations in individuals and in classes. 9th grades, for instance, which have a large influx of children who have had inadequate music instruction, may be inferior to 8th grades. The presence or absence of boys with changed voices will greatly influence the type of music sung. An entire class may manifest such a decided interest or lack of interest in some phase of the program that readjustment is necessary. We therefore present a description of the two or three year general music course in outline form so that each teacher may and, in fact, shall, feel the need of adjusting the work of any given year or any given class to the needs of the particular groups for which the work is being planned.

A. Aims.

1. To provide all junior high school students with an exploratory or orientation course which will help them to see how music may have an adequate place in their lives, individually and socially, and will help them to decide what future music study it would be desirable to undertake.

2. To increase pleasure in music by extending the scope of the material they might naturally come into contact with, both in performing and listening.

3. To guide the use of their voices during the changing period.

4. To strengthen the desire to obtain greater technical command of music by demonstrating uses of it which are desirable for the students. This is to include a knowledge of necessary musical terms and notation.

5. To demonstrate possibilities of instrumental study and as far as possible to allow the students to experiment with actual instruments.

6. To increase and strengthen with music the interrelations of school, home, and community and thus to develop the spirit of social service.

B. Activities.

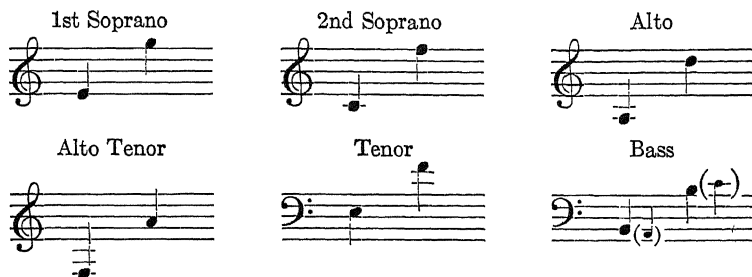
1. **Discussion.** Since, for most of the students, this will be the final required music course, their musical attitudes and tastes will be largely formed during the two or three years of general music. To assist in broadening and stabilizing their outlook, friendly discussion is most helpful. The teacher's role is, first of all, to promote free and general discussion and, secondly, not to drive it, but to guide it to sane conclusions. But the students must be allowed time to grow, to develop, to draw their own conclusions. Their tastes will change as they have enjoyable experiences with good music. In the meantime they should be allowed to express themselves; to defend points of view which the

wise and patient teacher will see them abandoning as they talk themselves out; to listen to others, especially as they, in pleasant experiences, become acquainted with better music. Practically every music class should include a few minutes discussion of the music experiences of the children and of topics which the teacher may suggest. Friendliness and sympathy should characterize all discussion even when there are contradictory points of view. But discussion is only preliminary to music activities and must not be unduly extended.

2. Singing. So great is the variety of vocal material and so natural is the junior high students' desire to sing, that singing should continue to be the central activity in the general music class.* The songs should be predominantly those which are suggested and requested by the students rather than by the teacher; favorites remembered from the grades; the better-liked songs from the books used in classroom or chorus; melodies from the listening lesson; tunes heard over the radio or in the sound pictures; camp songs, hymns, sacred and secular songs, patriotic pieces; folk songs which the parents know; rounds, catches, humorous ditties, — a great variety of unison and part-songs learned by rote or by note. Songs of almost any description which appeal to the children may be used if the spirit of the class is free and sincere and if the good is allowed finally to conquer the poor and mediocre, as it surely will if the teacher is a skillful guide and a wise companion. Beside one or two well bound collections of songs there should be several inexpensive paper bound pamphlets, and even song sheets may occasionally be profitably used.

The maturing and changing voices in these grades call for special attention. Boys' voices, within this period, may change from soprano to alto to tenor and bass and possibly back to tenor again. Girls' voices may change from soprano to alto and possibly back to soprano or they may remain soprano throughout. The voice should always be restricted to the range of tones which it can comfortably produce. If children themselves observe this rule they will take fairly good care of their own voices. But it is usually wise for the teacher to hear all the voices in a class sing individually at least twice a year, for the purpose of classifying and assigning them. The assignment may well include not only which part to sing in part songs but also what tones to omit or to change (by taking an octave above or below) in unison songs. The following are, normally, the comfortable ranges for the junior high voices indicated.

* We discuss here only such songs as have been sufficiently mastered so that they are sung readily; we leave songs which are being learned, especially those being "read," for later discussion under subheading 4.



The group into which a voice fits may be determined by the individual singing of a portion of a familiar song, such as America, pitched in different keys until the most favorable one is found, or by the singing of as much of two octaves of the scale of G major as is comfortable for the individual being tested.

After the voices are classified those assigned to the same part should be seated together, but the seating should be flexible enough to permit changing the seats of singers who are not at ease in the part assigned. Various seating arrangements are used but, in general, all agree in placing singers who need help in front of the better singers. The teacher should experiment with different arrangements such as the two following or such adaptations as the particular needs of the groups suggest.

I (read down)

S	S	S	B	T	A	A	A
O	O	O	A	E	L	L	L
P	P	P	S	N	T	T	T
R	R	R	S	O	O	O	O
A	A	A	E	R			
N	N	N	S	S	T	B	G
O	O	O	.	.	E	O	I
			.	.	N	Y	R
G	G	B	.	.	O	S	L
I	I	O	.	.	R	.	S
R	R	Y	.	.	S	.	.
L	L	S	.	.	.	.	.
S	S	.	.	.	.	.	.
FRONT							

II (read across)

SOPRANO GIRLS	ALTO GIRLS
SOPRANO BOYS	ALTO BOYS
ALTO TENORS	BASSES
TENORS	BASSES
FRONT	

Clear diction, lovely tone, artistic interpretation, good phrasing, —all characteristic of good singing,—should be brought about indirectly rather than directly, that is, by stressing the significance of the text and the contour of the musical structure, rather than by insisting upon a fixed

posture, vocal exercises, practice in vowel or consonant production, breathing drills, and similar separate devices. When the spirit or message of the song is understood and a sincere attempt is made to convey it to listeners, most of the desired vocal technique will naturally follow — provided always that the teacher is a keen listener and a tactful critic. Tone plays are helpful when they are entered into with the freeing spirit of play. Singing of entire phrases with one breath may necessitate calling attention to waist-line — rather than high chest — expansion as the secret of proper breath control. But, in the end, imaginative identifying of one's self with the conceptions underlying the song is the surest means of obtaining beautiful singing and convincing interpretation.

3. **Listening.** Since good singing depends upon listening, much discrimination of fine musical effects should be developed in connection with the singing of the class. Critical discussion of this and of music provided by soloists or small groups from the school or outside, will do much to make keen listeners of the children. But the listening program is so immensely broadened when mechanical reproductions are available that every junior high music class should have access to a good phonograph and, when possible, a radio. The phonograph, however, is much more useful than a radio because it is available at any time and will give any desired number of repetitions.

Five objectives for the listening part of the program in the general music class may be named:

- a. to furnish a pleasurable change from singing;
- b. to extend the knowledge and love of music beyond the material which the children can sing;
- c. to increase and make more discriminating, observations which are applicable to all music;
- d. to give significance to a study of composers and some of the developments in the history of music;
- e. to furnish additional material for integrating music with other school subjects.

The following guiding principles will help vitalize the instruction in listening:

- a. Instead of telling the children what the music contains, let them try to discover these facts themselves. Guidance is preferable to telling.
- b. Do not hesitate to use the same music several times to exemplify different ideas. Not only will any good composition bear repetition but it will seem fresh when approached from a different angle. This procedure is both educational and economical.

- c. Encourage variety of expressions or interpretations of what is heard, so long as all are in the spirit of the music. Story, pantomime, drawing, dancing, poetry, are some of the various means of expression.
- d. Select music which is easy enough for the children to succeed with, but difficult enough to challenge them.

The phonograph material for the general music class will depend upon many factors of previous training, of financial resources, etc.; but it should certainly be sufficiently fresh and challenging to hold the interest of the students. It is not necessary to have elaborate sets of expensive records. Short, well chosen excerpts are frequently preferable to complete compositions. One of the phonograph companies has made available a special set of 25 records which present 150 or more selections suitable for study in junior high school classes.* The headings of the various groups of selections which are included in the set may be helpful in indicating desirable types of material which may be found in other records: (a) marches — stately, martial, funeral, grotesque; (b) various small pieces which strikingly exemplify different moods and actions; (c) folk music embodying marked national characteristics; (d) descriptive and programmatic compositions; (e) historical examples ranging from primitive to classical; (f) modern and futuristic; (g) groups of pieces which present outstanding characteristics of various composers; (h) selections from operas, especially Gilbert and Sullivan, for simple programs with dramatizations; (i) songs to be sung with the accompaniment of the phonograph.

If individual records are selected they should be chosen with reference to a general plan of instruction so that eventually the principal aspects of a comprehensive listening program will be included. A list of separate records somewhat longer than those in the series just described is given below. The complete listening program is considered as involving six aspects. Four typical records are listed under each of these as presenting markedly various embodiments of the one aspect to which the records are assigned, while embodying all the other five, as well. (For a different type of discussion of this topic, with particular reference to the first five headings below, see Note 51.)

1. Form or Structure.

- a. To a Wild Rose and To a Water Lily . MacDowell
- b. National Emblem March Bagley
- c. Bridal March and Chorus (Lohengrin) . Wagner
- d. The Harmonious Blacksmith Handel

*Victor Co. Golden Key Records.

II. Rhythm.

- a. Polonaises in A Major and A Flat Major Chopin
- b. Overture to Iolanthe Gilbert & Sullivan
- c. Prelude and Farandole (L'Arlesienne Suite) Bizet
- d. Andante from Surprise Symphony Haydn

III. Melody.

- a. Songs from Robin Hood DeKoven
- b. The Shoemaker, Slumber Boat, and other songs for children Gaynor
- c. Air for the G String Bach
- d. Song of India (Sadko) Rimsky-Korsakoff

IV. Harmony.

- a. Steal Away; Nobody Knows the Trouble I've seen; Go Down Moses Negro Spirituals
- b. Various Christmas carols (Silent Night, First Nowell, etc.) Selected
- c. Largo (New World Symphony) Dvorak
- d. Sextet (Lucia di Lammermoor) Donizetti

V. Tone-Quality or Color or Instrumentation.

- a. Toreador Song (Carmen) Bizet
- b. Nutcracker Suite Tchaikovsky
- c. Prelude (Die Meistersinger) Wagner
- d. Rhapsody in Blue Gershwin

VI. The Meaning or Message of Music.

- a. The Loreley (Folk Song) Silcher
- The Loreley (Art Song) Liszt
- b. Overture (Midsummer Night's Dream) Mendelssohn
- c. Au Clair de la Lune Debussy
- d. Sonata for Violin and Piano in C Minor Grieg

4. **Study of Music Notation.** The other portions of the music program — discussion, singing, listening, and, especially, playing, which is to be considered next — will naturally make demands for increasing knowledge and power in studying written and printed music. Keeping these demands vital, and responding to them so that the pupils feel they are satisfying their own needs — this is the main function of the teacher in the study of music notation.

Adequate part singing requires that each singer shall be able to handle his own several problems independently. This should be possible not only in the finished product but while the song is being learned. It is

both unmusical and wasteful of time to have each part learned separately and gradually associated with the others. It is easy for the children to see that simultaneous part singing even from the beginning, or "at first sight," necessitates command of musical notation by each voice part. This is to be obtained only by the singing in harmony of music not too difficult for the capabilities of the students. When music of this nature is not available, it may be necessary to take some of the parts separately. This should be made an opportunity to give additional practice to voices whose parts are not being sung, by asking them to help with the troublesome parts. This may involve the use of a different clef with some necessary explanations, and of a different voice range. It is good practice, however, for the sopranos to sing the bass or tenor part an octave higher, and the altos to sing the tenor part, at least the higher tones, at the proper pitch.

Discussion of current events, especially of programs of concerts, will involve the use of musical terms. These should be explained and related to the terms and signs found in the songs sung by the children. After these have been explained and thoroughly understood, the singers should be expected to be guided by them without special mention having to be made of them each time a song is used. Matters of key and meter signature, pitch and time values, repetition and expression marks should produce practically automatic responses. When the singers do not observe them, the teacher should ascertain whether it is from oversight or from lack of understanding. If the latter, they should be carefully explained; if the former, the singers should be so challenged that they will be upon their mettle thereafter. The class discussions of music heard should more and more make use of technical musical terms when these more clearly and more succinctly express the desired ideas.

Technical study is made functional if it is invoked only when it meets a need of the student.* It can be a vital part of the junior high school music course. This statement applies also to writing music when it is used to clarify, and make exact, conceptions which are useful to the students. What other way is there, for example, to preserve and pass on to other classes an original melody which the group has made up for use as a school or football song?

We need now to deal more definitely with the ordinary conception of technical work as meaning music reading. It must be granted that this is not a complete or fair conception, because many if not most of the questions which are considered in connection with appreciative aspects

* Additional source material in theory, to be utilized by the teacher when it can be made "functional," will be found in many other parts of this Handbook, especially Notes 16 to 30, inclusive, and also in Note 78.

are directly related to technical work. Questions, for example, of form, such as repetition, extension, ornamentation — all of those have to do with technical aspects just as much as note reading does. Appreciation study is poorly done if it is not related to technical work. Any teacher who is not willing to use the **do, re, mi** or equivalent naming of individual tones, and other items primarily connected with note reading, in connection with an appreciation lesson when they have a vital bearing, simply has the wrong idea of both technical work and of appreciation study. Contrariwise, anybody who thinks that with such technical work as note reading, should not go that same interested, inquiring, discovering attitude which is characteristic of appreciation study, does not know how to teach technical work. So while acknowledging the inadequacy of the conception mentioned above, we may still accept it because that is what is generally understood by technical work.

Broadly speaking, of course, there are two types of children in the junior high school in relation to technical work — those who can already handle it and those who have not yet learned to do so. The only fair procedure is to give some sort of work by which the latter children from the outset shall be treated as below grade and brought up to grade so that they may continue the work with the other children. In schools in which there is a considerable influx of children who have not had technical work, arrangements should be made to give them special help in addition to the regular class work with children who can handle the technical material. This may be given either in another section during the school hours, or if necessary, outside of the school hours. When this cannot be done, these children should be assigned as special problems to other capable children, seated with them, and generally placed under their tuition for teaching, directing, coaching, or helping from time to time, in various technical details.

What has been said thus far has been based on the assumption that the children who are lacking in technical power are willing, if not anxious, to acquire it. But such is not always the case and we, therefore, must consider the much more serious problem of children who apparently have no desire to learn to read music. This problem is complicated by the fact that the whole trend of curriculum building in music is to complete in the first six grades the main aspects of technical study or music reading. During that period technical study is made a definite subject, is sought largely as an end. By the time they enter the seventh grade the children should be sufficiently far along so that they stress the application of their technical power to new material rather than gaining command of technical elements.

There are, of course, some new technical matters still to be learned

after leaving the sixth grade. These are mainly connected with the changing and changed voices of the boys and thus involve, in reading music, the bass or F clef. Other matters that are new have to do with the use of more than two voices. With three and four voice parts questions of the theory of harmony arise. If we wish to do our drilling effectively, our sight reading with intelligence and accuracy, there should be some consideration of harmony, involving triads and seventh chords. These are new topics. Practically all the other aspects of technical work, having to do with the tone relationships of the scale and of chromatic tones, with metric and rhythmic features of length of tones and types of meter, with tempo marks and dynamics — all of those things should have been taken care of in the first six grades. But if we still find cases where they have not been mastered, what shall we do?

Adequately to consider new technical questions and review forgotten matters requires a change of method in the junior high school. Whereas in the fourth, fifth, and sixth grades technical details were interesting in themselves because children delight in perfecting skills, now tools must be mastered through the study of actual material which is valuable because of its musical content.

This problem is peculiarly acute with the boys for two or three reasons. The first reason is the nature of the boy. The girl learns music better in the schools because she is more obedient, more compliant, more willing to do the ordinary routine of the school. The boy tends to be more questioning, even more rebellious, more unwilling to do things for which he sees little or no value. This condition tends to make him less capable in reading than the girl.

The second reason is that music in the upper grades is frequently taught by women, and hence often seems to boys a feminine rather than a masculine art. Boys too often get the idea as they grow up that music is an affair for girls or children but not for the young men they are about to become. Such reasoning is, of course, ill founded. It arises from inadequate teaching, and there is no valid excuse for it.

A third, and related, reason arises from the problems of the boy's changing voice. Unless the boy's singing is carefully guided his uncertain voice will naturally add to reading difficulties.

As a result of all these factors, the boy in the junior high school should have material which he likes for its own sake and which he can successfully sing without great difficulty. He likes to carry a melody: therefore some of the pieces sung should have the melody in the tenor or bass part, with a limited range. Arrangements of this kind, in which the treble voices have a little ornamentation while the bass voice sings a simple melody, are very helpful. This type of music which seems new

on account of the bass, lends itself very easily to a practically new start on the question of technical study. Boys like to "harmonize," especially if the music be of the improvised style boys sing outside of school. Songs of this nature are now found in many school books. Therefore it seems that the answer to our problem is: get material of that type which is simple enough so that the boy can both sing it and learn the technical aspects at the same time. Treat him as though he were going into new material. Do not blame him because he did not learn it when he was in the lower grades. Consider with him that he is now starting a new type of work, a new type of song, and help him as though he were a beginner in the technical work.

We should now consider briefly what is to be done with an entire group, boys and girls, who, whether or not they have had previous instruction, read music very poorly or not at all. Shall we be content with the pleasant, but somewhat restricted possibilities of unison singing,—which means that whenever part singing is attempted each part must probably be taught singly by rote, or shall we try even so late in the school life of such a group, to develop some power in reading music?

The answer is, teach all the children at least something about this aspect of the technique of music; something which they can actually use, but do not have them wait to sing until they have learned to read. Sing at the level where they are, by the means that they can use, but at the same time help them to gain some command of the notation. This requires tact and careful preparation, but it can be done. Let us consider some of the steps. The first one is the same that we use with the children in the lower grades: the teaching of the syllable names as an extra stanza to comparatively simple songs. Make it so easy that it is almost a joke, instead of so difficult that it will be a bore! This procedure is particularly applicable to songs in which the melody is sung by one part and the other parts have so few tones of an harmonic accompaniment, that the teacher can indicate them by a few signs. Take as an example, *Old Folks At Home*. While the sopranos sing the melody, the basses might alternate with three tones: *do*, when the teacher puts up one finger; *fa*, four fingers; *sol*, five fingers. The altos and tenors respectively might sing *sol* and *mi*; *la* and *do*; and *fa* and *re*. The boys without voice tests may arbitrarily be divided into tenor and bass—according to their seating. Likewise with the girls—those in a certain section may sing alto; all the rest, soprano. The arrangement of *Go Down Moses* in *The Green Book* (No. 69) can be learned in four parts within a few minutes.

The next step beyond this consists of singing hymn tunes which are

so simple in harmonic structure that the right notes will be sung almost at sight from the blackboard or from sheets. *Blest Be the Tie That Binds* is an example. The steps beyond this consist of emphasizing chord progressions, thus getting what is the most important part of all sight-reading, a feeling for the basic harmonic tones. If all high school students have the ability to sing their parts in the chords I (do me sol), IV (fa la do), V (sol ti re), VI (la do mi), II (re fa la), and III (re fi la), the teacher need not bother very much about their sight-reading ability, because the rest will follow almost automatically. Successive developments lead into other more independent music reading abilities.

Finally we should mention another means of using writing to aid children to gain perspective and hence strength in the use of the bass staff. This should be taught as part of the great staff of eleven lines and hence as definitely related to the treble staff. As in beginning piano music, melodies should be read which move into both staves. *America*, written thus, might be helpful:



5. **Playing upon Musical Instruments.** Playing a musical instrument has so many values that the students in the general music class should become aware of some of these through actual experience. Even if they have already played in a rhythm or toy band in the lower grades, they will enjoy a little of this activity in the junior high school. This may include playing the usual rhythm instruments with the piano or phonograph, using simple material similar to that used in the grades, or it may advance to the dignity of toy symphonies such as those by Haydn and Romberg which are something of a challenge for even skilled musicians. Moreover, as has been exemplified by some of the best composers, very effective coloring may be added to some songs by the use of accompanying rhythm instruments, such as tambourines, castanets, water glasses, bells, or drums. *Jingle Bells*, *Merry Life*, *Nelly was a Lady*, *Star-Spangled Banner*, *Marianina*, *Vive L'Amour*, *The Dancers*, *Southern Memories* suggest a variety of accompanying effects. The single-line scores used for the parts to be played on these instruments are excellent in strengthening music reading, especially in the rhythmic aspect. Where scores do not exist for compositions which would be helped by the addition of a rhythmic instrument, the children

may be led to devise appropriate parts, write them out and play from them, thus gaining additional vital practice with the use of music notation. Many songs lend themselves excellently to this treatment.

There are also a number of methods of instrumental instruction on the regular instruments of the band and orchestra which allow absolute beginners with slight instruction and slighter technical ability to play piano (every child should have the fun of playing *Chop-Sticks!*), violin, viola, cello, bass, and even the wind instruments, sufficiently well to make them an important part of the ensemble. When a half dozen or more of these instruments are available for the use of a class the discussion and demonstration of the instruments by the teacher or students who play them well can be excellently supplemented by having all the children, in small groups, play repeated open tones in combination with the piano and a few instruments which play the melody. If there is a special instrumental instructor for band and orchestra he will probably welcome the opportunity to come in to the general music class and assist the regular music teacher in this portion of the instruction. Otherwise the regular teacher by means of special instruction should prepare himself to make some instrumental work a regular part of the general music class.

Instrumental instruction of this nature is, of course, difficult to manage in a large class but it is so valuable both in itself and especially in what it may open up for certain of the children, that something of the kind should be introduced occasionally in every general music class.

6. Interrelations. For the sake of completeness and definiteness, the activities of the general music course have been subdivided into discussion, singing, listening, studying music notation, and playing. This subdividing is not to be considered as advocating or even approving so much separation of these aspects that the teaching of one shall be carried on without regard for the others. Rather, the very opposite is recommended. All five of these aspects should be so interrelated that each shall almost continually involve most, if not all, of the others. Now one, and now another, aspect should be emphasized as the particular need arises, but always interrelations should be in the minds of the children.

The project or unit method of study is particularly helpful in making use of these interrelated aspects. We list a number of topics with some indications as to how the various five aspects just discussed may be emphasized from time to time. The topics are assigned to grades 7, 8, and 9 on the general basis of difficulty and the developing interests of young people. But since each topic may be treated more or less thoroughly and since particular conditions may make a topic assigned

to one grade very desirable in another grade, the instructor should feel free to choose from the entire list according to the needs of his students. Any topic may be used in any grade if it is appropriate and is adapted to the powers and interests of the children. Moreover, the length of time devoted to a topic may vary from a day to several weeks according to the needs of the children and the resources at hand. Some topics will yield much richer returns than others — depending frequently, not on external factors of books, pictures, or records, but upon local or class conditions. One student, who personally, or through his parents, has vital relations to a topic may arouse interests that will lead to developments that do not appear when another class undertakes the same project. Likewise an article in a magazine or in a newspaper; a chance visitor in the class or an assembly; a concert or a drama; an approaching celebration; a radio program or series of programs; an unusual occurrence — any one of these may be the motivation for embarking upon a detailed study of a project which was not foreseen when the teacher planned his work for the year and which may justify, yes, may demand, that a change be made so as to make use of a vital opportunity.

In Notes 33 and 47 we have had examples of certain types of interrelations as worked out in grades below the Junior High level.

Let us now consider three examples based on the first three topics outlined for grade VII. Certain children may have visited or lived in sections of the country where there were cowboys who sang to their cattle; some of them may have parents or friends who would come to the school and lead the children in singing of these songs; some of the boys may be able to play cowboy songs on one or more of the instruments listed in the final column on page 270; all of these individual contributions will be used and mingled with activities carried on by the entire class, such as certain problems listed under technical study and singing; possibly as a result of this, the class as a whole will present an assembly program of cowboy songs.

"Music of Italy" outlines one approach to the study of the music of any country. Select one which is of interest to the children — because of racial representatives in the class, or a returned traveler, or an international event, or a desired connection with some other subject.

With Topic 3, Form in Music, the teacher, in guiding the children as they are reading new music, may urge them to compare various measures by calling attention to repetitions and contrasts in the notes. He may then make the observation that this principle of repetition and contrast underlies all form in music and may thus initiate a somewhat extended study along the lines of Suggestions for Interrelations, Topic 3 for Grade VII.

SUGGESTIONS FOR INTERRELATIONS

(See discussion on pages 268 and 269)

VII. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
1. Cowboy Songs	Music and work: see Lomax's "Cowboy and Frontier Songs" and Sandburg's "American Song Bag". Campfire and riding pictures by Remington and others.	Dogie Song and The Old Chisholm Trail in Brown Book and Home on the Range; Good-Bye, Ol' Paint; Cowboy's Meditation; and Night Herding Song in Sing	Radio and phonograph Cowboy Songs.	Scales and recurring intervals in Cowboy Songs Repeated rhythms and melodies. Simple guitar accompaniments.	Harmonica, Jew's Harp, Ukulele and guitar. Improvising on piano.
2. Music of Italy	Why is Italy called the Land of Song? What does Bel Canto mean? In what fields of music is Italy great? Where was the violin perfected? Readings in "Music Through the Ages" and "Music and Romance." Obtain post cards and pictures of Italy—especially in color. Also reproductions of paintings by Italian masters.	Santa Lucia, Brown Book No. 46; A Merry Life, 64; O Sole Mio, 87; Come Thou Almighty King, 74; Barcarolle, 93. In Green Book, Marianina, 126; Like as a Father, 57; Sextet from Lucia, 116. Cribiribin, 34 Sing.	Impressions of Italy, Suite by Charpentier. Selections from Verdi operas. Piano solos by children of Italian pieces. Old Italian Chamber Music on Victor 24792.	Singing two part versions of Italian folk songs both from the book and from own devising. Playing. Pre-dominance of intervals of thirds and sixths.	Accompanying some of the lively folk songs with tambourine, drum, cymbals, or flageolet or harmonica.
3. Form in Music	"Form" is used in many senses. In music, as in the other arts, it means design or pattern which binds the various elements into a unity or gives them wholeness. Music, like a story, must have beginning, middle, and end. Com-	Examples of simple two and three part song forms (ABA) will be found in every junior high collection. In Sing examine the following: Massa Dear, 3;	Most of the MacDowell Woodland Sketches, Sousa Marches, Strauss Waltzes are well adapted to simple form study. Excellent variety of	Apply to all songs the principle of regarding each phrase, each measure, as a repetition or a contrast of preceding material, more or less	Apply, to playing, principle mentioned at left. Use it in devising accompaniments to songs, such as those described above.

VII. Topic	<i>Discussion, Reading, Pictures etc.</i>	<i>Singing</i>	<i>Listening</i>	<i>Technical Study</i>	<i>Playing</i>
3. Continued	pare form of a musical composition with a poem, a building, a painting. The role of form in sports—tennis, baseball, etc. Spaeth: The Art of Enjoying Music, XII and XIII. Pictures of cathedrals, castles, office buildings, together with floor plans. Reproductions of paintings, especially Madonnas—all to demonstrate parallelism between form in Music and in other arts.	Sweet Day, 20; Au Clair de la Lune, 23; Loreley, 43; Silver Threads, 46; Hard Times, 48; also, with coda, In the Gloaming, 36. 2 part: Home Port, 16; Passing By, 19; Cradle Song, 26; Mother Volga, 29; Some Folks Do, 51.	marches on Victor 24775-24776.	exact, and see how much it simplifies reading music.	Notice how the constantly repeated harmonies of simple music such as "Chop Sticks" waltz and many folk songs naturally suggests groupings of like and different.
4. Descriptive and Story-telling Music	Values and limitations of this type of music. Compare with onomatopoeic words in relation to the rest of our language. Somewhat similar to hieroglyphics in relation to modern writing. Music has much to do other than tell a story by recalling specific objects and events. Standard of evaluating such music and of evaluating such music—must be pleasant in itself irrespective of its description or story. What sounds, animals, events or days lend themselves well to descriptive music? Read Spaeth, Art of Enjoying Music, XVIII; Scholes, Complete Book of Great Musicians XV. Find pictures in the mood of the music which is heard.	Brown Book, Nos. 12, 19, 55, 85, 113, 123, 135. Green, 31, 41, 47, 118, 128, 142. "Sing," pgs. 33, 46, 91, 100, 101, 110, 130.	Hen, Cuckoo, and Donkey and other story or picture pieces on Victor 24785, Dance Macabre (Saint Saens); 2nd Movement, Beethoven's 6th Symphony; also Tone Poem, Youth of Hercules, Victor 24781; also 24784.	Try to write down the characteristic tones of the simpler bird calls—cuckoo, whippoorwill, bobolink, etc. Compare these with the conventionalized and sometimes far-removed versions used in children's songs and instrumental compositions. Encourage children to write in musical notation common calls and street vendors' cries.	Playing of characteristic calls and sounds on piano, both for testing accuracy of what has been written and as encouragement for further playing. Some pupils should be encouraged to harmonize them.

VII. Topic	<i>Discussion, Reading, Pictures, etc.</i>	<i>Singing</i>	<i>Listening</i>	<i>Technical Study</i>	<i>Playing</i>
5. Mendelssohn	<p>In what respects was Felix an appropriate name for Mendelssohn? Did he display musical ability early in life? Was he in this respect like Mozart or Tchaikovsky? What were some of his accomplishments as a boy? Were there other children in the family? How old was he when he wrote the Overture to Midsummer Night's Dream? Of whom is it said "he was the first composer to bring fairies into the orchestra"? Is the Hebrides Overture the same as Fingal's Cave? Is it an example of descriptive music? Why? Can you name any sacred music that Mendelssohn wrote? Any piano music? Was he a good pianist? Did he play the pipe organ? What did he do for Bach's music? Scholes: Book of Great Musicians, Vol. 2, III and all music histories will help answer these questions.</p>	<p>Brown Book, No. 67, Green Book, 111, 151, 108, 100, 54, 98, 105, 55, 107. An advanced group, from the Senior High School, to might be asked to sing the nocturne from Midsummer Night's Dream found in Fox Festival Choral Series, Book I.</p>	<p>Midsummer Night's Dream music — overture and nocturne. Songs Without Words: Spinning Song, Venetian Boat Songs, Duet, Spring Song, Hunting Song, and Consolation. Victor 24797, 24778.</p>	<p>Recognizing and, later, singing with syllables and writing the themes of some of the material listed in the three preceding columns.</p>	<p>Class and individuals prepare and present for an assembly a program devoted to Mendelssohn and his music. Some of the pianists may be able to play some of the material listed under Listening, especially the Songs Without Words. Several incidents related in Scholes' book may be dramatized.</p>

ADDITIONAL DESIRABLE TOPICS FOR INTEGRATION, ALONG THE ABOVE LINES, IN THE 7TH GRADE: Rhythm in music; instruments of the band; music of the American Indians; Papa Haydn and his contributions; Victor Herbert, Irish-American composer of operettas.

VIII. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
1. Stephen C. Foster Songs	Is Foster America's Troubadour? Whose music is better known outside of America — Foster's or Sousa's? Which are his four best songs? Write the Foster Memorial Association, Univ. of Pittsburgh, Pa. and Joseph K. Lilly in Indianapolis for material about Foster. Find pictures which illustrate the characters in any of his songs. See also "Stephen C. Foster, America's Troubadour" by John T. Howard.	There are ten Foster songs in the Brown and Green Twice 55 Song Books and eight others in "Sing!",	Nathaniel Shilkret has effective arrangements of Foster Music on Victor Records Nos. 9246, 9247, 9248, 9249. Wherein do they differ from the usual song arrangements? Try to hear Werner Janssen's Foster Suite.	Singing with scale syllables and trying to write in musical notation phrases or entire melodies of the Foster songs is a fine way of developing musician-ship.	1. Adding to the regular accompaniment, some rhythmic instrumental effects. 2. Playing melodies on flageolet or harmonica. 3. Seeing how many of the songs can be accompanied with only three different chords.
2. English Folk Songs in England and in America	What is folk music? What other kind of music is there? How many folk tunes can you whistle or hum from memory? Can you by the character of the music tell from what country it came? Which of the following words apply best to English folk songs? Delicate; hardy; regular; irregular; romantic; straightforward; jolly; mournful; wild; controlled; mainly melodic; mainly harmonic; dance-like or sober? Do you know in what part of America many English folk tunes are still sung by the older people? Why? Consult Campbell and Sharp, "English Folk	Brown Book, 52, 136, 162, 78, 36, 26, 75, 116, 63, 137, 138, 140, 145, 142, 130, 161, 101. Green Book — See how many you can find. There are 20. "Sing" 75, 95, 96, 97, 100, 132, 134.	Children's Overture by Roger Quilter. Victor records 22098-22099. A delightful composition based on well known English folk songs all found in "The Baby's Opera," published by Frederick Werner and Co., New York. Read Kinsella, Music on the Air, p. 158-185	List the measure signatures, and characteristic rhythmic and tonal patterns of a score of the English folk songs and note how different they are from those of other countries e.g. Scotland and Russia.	Find out what the old instruments were which were used to accompany English songs and dances? What were the "pipes and tabors"? Devise something like them to accompany some songs and dances. Try the bones or clappers and water glasses.

VIII. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
2. Continued	Songs from the Southern Apalachians." Dramatize some of the songs for a program.				
3. Melody in Music	Rhythm comes first in music; but melody soon follows. Rhythm is the heart-beat, the pulsation of music; melody is its outline, its profile, its silhouette. In melody the line of tone rises, falls, or stays at the same level. The melodic line progresses either stepwise along the various scale arrangements or by leaps to tones of the same or different chords. Tunes may be represented by the zig-zag lines of their melodic outlines and when thus drawn present a graphic pattern which is often decorative. An enormous number of tunes may be made with a few melodic patterns — say the first three tones of the scale, or the tones of a common chord.	Sing the following songs and see how each one seems to have a little melodic kernel which appears several times in various forms. Brown Book 1 (note the two measure pattern). 2 and 3, chord line. 10, scale passages. 15 (opening measure) 16 (three notes of scale). 21 (second phrase same as first but higher). The analyses in Spaeth's Art of Enjoying V Music, Chapter and VI and Scholes' Complete Book of Great Musicians, I, Chap VI and II, Chap. X well suggest many other interesting examples.	Material mentioned in the two preceding columns or in the references cited will furnish abundant examples for listening. The following records in the Golden Key Series will also be interesting and helpful in focusing attention upon various aspects of melody. Victor 24777-78-79-80.	Go through many songs studied for melody: sing typical phrases in these and then apply the same principle to new songs. This practice with the inevitable variations of melodic and rhythmic patterns should strengthen reading power by developing the habit of looking not at individual notes but at groups of notes. Similar practice in writing is also of great value. Children may be encouraged to compose original tunes with a restricted number of different tones. These may be sung only, or may also be written.	Have children compose melodies with three, four, or five water-glasses, tuned in scale or chord line. Also on the flageolet with a few notes. Also on the piano using only the black keys, thus employing the pentatonic scale, on G flat. In the Church and Dykema Modern Orchestra Series there are many pieces involving one, two, or three tones only, which can be played by absolute beginners.


VIII. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
4. The Symphony Orchestra	"The Musical Family" is really composed of four families, strings, wood-wind, brass, and percussion. What are the members of each? How many are there of each in an orchestra of 85 or 90? How many can you tell by sight? by sound? For pictures and other helpful material see Scholes Complete Musicians 1, Chap. XII; 2, Chap. XIII. Kelley, Musical Instruments; Mason, Orchestral Instruments and What They Do; Morse, Music and Music Makers, pgs. 113-123; The New Human Interest Library, Volume I, pgs. 309-319; LaPrade, Alice in Orchestralia.	Borrow from the leader of the orchestra some orchestral music and have the members of the class sing the various parts with appropriate neutral tones. The transpositions will require some explanation if all are to sing in the same key!	Try to distinguish instruments in various small combinations, either on phonograph records or with players behind a screen. The quality record of the K-D Music Talent test will be helpful here. Victor 302B. Also songs played by various instruments. Victor 24788-89; also Victor 24785.	Following the scores of orchestral parts will be both interesting and helpful and will reinforce what is suggested under Singing. Each child should if possible purchase a miniature score of some orchestral work that he admires and hears now and then over the radio.	Playing the melodies of simple well-known songs or parts in Haydn's Toy Symphony or similar material on rhythm or other toy instruments, some of which the children have fabricated themselves. Consider these possibilities: drums, rattles, bells, graduated glasses, marmbas, whistles, flageolets, bottles, harmonicas, banjo or ukulele, one string fiddle.
5. Franz Schubert 1797-1828	Have a treasure hunt, in all the reference books available, for answers to the following questions about Schubert. What was his nationality? Did he show his musical powers early? Did he have a long or a short life? What other great musicians were alive during Schubert's life? Did he ever get acquainted with any of them? Was he a member of a large or a small family? Were there any other	All the children may sing the following Schubert songs found in the Green Twice 55. Cradle Song, 18; Who Is Sylvia, 97. In SING, The Boy and the Rose, 5; Who Is Sylvia, 32; soloists or small groups may add other Schubert songs such as To Music, Hark, Hark, the	Golden Key Records, Victor 24795, 24780, 24788, 24789. Unfinished Symphony; Erl King and other recorded songs. Marche Militaire.	Learn the characteristic rhythmic and tonal figures of the outstanding themes of the songs sung and the material heard in the two preceding columns. For the Marche Militaire, the Moment Muscale, and other sprightly music, scores may	Have children play, on piano or other instruments, themes mentioned in preceding column. Play rhythm orchestra accompaniments. Have programs of Schubert music by special pupils — vocal and instrumental.



VIII. Topic	Discussion, Reading, Pictures, etc.	Discussion, Reading, Pictures, etc., continued	Singing	Technical Study
5. Continued	musicians in the family? When he went to choir school for his education what did he study? What did he do to earn a living after he left the choir school? When he began to compose did he easily find someone to publish his songs? What was the first song he published? About how many songs did he write? About how many additional compositions? Of what nature were they? How many of them can you name? What instruments did he play? Did he have many friends? Is his music mainly	happy or mainly sad? What American's books did Schubert enjoy so much that he read them on his deathbed? Perry Pictures, 1093, St. Cecilia and Ar-text Pictures. 3095, Music, and 1174, Calm Sea, will help interpret these songs. The Singing Boys, Perry, 223-226, and 231-23 B-E, and 1016 will recall Schubert's choir days. Read: Scholes; Complete Book of Musicians, II, Chap. I. Schwinmer; Great Musicians as Children. Tapper; Schubert.	Lark, The Trout, and Sea Calm. (Found in Singing Youth);	be written to be used in playing rhythmic instrument accompaniments.

ADDITIONAL DESIRABLE TOPICS FOR INTEGRATION, ALONG THE ABOVE LINES, IN THE 8TH GRADE: Dance music, ancient and modern; moods in music; the folk music of Ireland and Scotland; Mozart, Wonderboy and Wonderman; Richard Strauss and his tone poems.

IX. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
1. Negro Spirituals	The songs of the negroes in Africa were in unison. Why did the American negroes sing in parts? Which elements of the spirituals — rhythm, melody, harmony — may have had their origin in African music? Which in the gospel hymns that were	Compare the effects of singing spirituals with melody only and with parts. In Green Book: Go Down Moses; Nobody knows the trouble; I Ain't Gwine Study War;	Records of spirituals sung by negroes — from Fiske, Hampton, Tuskegee. Arrangements by Harry Burleigh and others; such as those used in	Sing several of the spirituals with scale tones to see how often certain tones are repeated. Analyze them as to major and minor tonalities. Note how	Material of preceding column may lead to picking out many tunes on melody instruments and harmonizing the simpler ones on the instruments mentioned there.

IX. Topic	<i>Discussion, Reading, Pictures, etc.</i>	<i>Singing</i>	<i>Listening</i>	<i>Technical Study</i>	<i>Playing</i>
1. Continued	<p>taught the negroes in revival services by travelling preachers in the United States? Were all of the elements modified by the group singing of the negroes? Why were these spirituals so important? Why are they treasured today? Are new spirituals being made today? Have negroes made contributions to any arts besides music? Read <i>Souls of Black Folks</i> by W. E. B. Dubois. The <i>Book of American Negro Spirituals</i>, by James W. Johnson. <i>Music Through the Ages</i> by Bauer and Peyser, pgs. 13, 438, 447. Have pupils or teachers who have heard negroes sing in the South, tell their experiences.</p>	<p>Deep River. In <i>Brown Book: Steal Away; Swing Low; O Mary, Don't You Weep</i>; and in <i>Sing</i>, six others.</p>	<p>"The, Green Pastures". Art music such as Listen to the Lambs and Juba Dance by R. N. Dett. Music by white composers inspired by negro music such as New World Symphony by Dvorak, especially the Largo (see "Massa Dear") in <i>Brown Twice</i> 55.</p>	<p>most of the spirituals can be harmonized with the use of only three chords. After becoming familiar with these three chords, practiced in parts, is it very difficult for a group to harmonize a simple melody? Try improvising harmonies with group singing and with playing chords on an instrument — piano, ukulele, guitar, or banjo.</p>	<p>Most of the Stephen C. Foster songs and other old favorites require only three chords, while some pieces such as the popular Chop Sticks Waltz asks for only two chords repeated indefinitely.</p>
2. Folk Music of Russia or Germany or any other country which has particular interest for the class	<p>Can you tell, from the tune only, the country in which a folk song originated? What musical elements produce the characteristics that distinguish English, Scotch, French, Italian, and modern American music, for instance? When you are told you are to hear folk music of Russia (or Germany or the other country selected) what kind of music do you expect to hear? Can</p>	<p>After singing a number of the folk songs of the country being studied, some of the questions in the preceding column will be more easily answered. Compare these Russian folk songs, for instance: <i>Volga Boatman</i>, (<i>Green Book</i>); <i>Brown Eyes (SING)</i>;</p>	<p>Tchaikovsky <i>Marche Slav</i> and 1812 Overture as well as certain movements in his symphonies are examples of how great composers make use of folk melodies. Brahms' <i>Academic Overture</i> and many of</p>	<p>Definite tabulations made from study of folk songs as to the tonality, melodic and rhythmic patterns, number of different chords used, and other points students may suggest will help answer questions discussed and</p>	<p>Material of preceding column may be played on various instruments besides the piano — whenever possible upon instruments characteristic of the country's folk music. The director of the school band and orchestra can usually include</p>

IX. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
2. Continued	<p>you find pictures which represent people of that country making music? What musical characteristics are suggested? Why should this be so? Read about folk music in Bauer and Peyser, Music Through the Ages, Chapter Ten; Scholes, Complete Book of Great Musicians, Chap. I, Book I also Chap. III, Book III.</p>	<p>Mother Volga (SING!). Or these German folk songs in SING: The Broken Ring; Two Roses; Home, Home (Du, du); Ade, Ade; Christmas Night. In the Brown Book: Fairest Lord Jesus; Silent Night; The Loret; In the Green Book, The Orchestra; Ye Ye Watchers and Holy Ones.</p>	<p>Haydn's compositions are typical of the frequent use of Folk music by German composers. What changes are made in the simple originals? Records of folk music played on characteristic instruments of the country are now available. (Compare for several countries, Victor 24781 and 24782.)</p>	<p>fix these matters in mind. Students may try to write songs embodying these characteristics. These procedures should be applied to reading of new songs — <i>Technical Study</i> in unison and in parts.</p>	<p>desired folk music in his program. If possible have some native singers — parents or friends of the students — come to the school to sing and play their folk songs. Use native costumes.</p>
3. Harmony in Music	<p>Was primitive music equally developed as to rhythm, melody, and harmony? Which element probably came first? which last? Is there any corresponding order in the development today of appreciation of these aspects? Is there harmony both in a hymn tune and in a round or a canon? When can two different songs or melodies be sung with pleasant effect at the same time? What is counterpoint? What is the difference between contrapuntal and harmonic music? Is</p>	<p>Return to some of the songs in the Brown and Green Books which were learned in the lower grades, as melodies only, and now sing them in parts. Notice particularly how few different bass notes there are in the Stephen Foster songs and in some hymns such as Silent Night. Discover the roots, thirds, fifths, and possibly the sevenths</p>	<p>Obtain records of compositions which present in new harmonic settings familiar tunes, such as Hadley's Alma Mater Overture, Brahms' Academic Overture, Quilter's Children's Overture, Shilkrut's Stephen Foster arrangements; have students indicate places in which the</p>	<p>Simple harmony projects drawn from elementary texts may be worked out with the class and sung. Harmonic structure of many simple hymns and rounds may be analyzed and sung. Teacher gives very simple melodies such as</p> 	<p>Material of preceding column may be played. Four hand piano improvisation may be worked out by some students. The Henry Hadley Alma Mater Overture and the Werner Janssen Stephen Foster Suite are not too difficult for good high school orchestras.</p>

IX. Topic	Discussion, Reading, Pictures, etc.	Singing	Listening	Technical Study	Playing
3. Continued	there as much difference as the contrast implies? Consult Scholes, Complete Book of Musicians, Chap. VI and VII and Spaeth, The Art of Enjoying Music, Chap. VII, VIII, IX, and XVII. Moore, Listening to Music, Chaps. VI and X.	of the tonic, dominant, and subdominant chords. Improvise accompaniments to well-known melodies after having practiced singing assigned notes in these chords. If Hadley's Alma Mater is to be used for listening, use for this harmonic singing practice the songs he introduces.	original harmonizations have been changed. The development sections of sonatas and symphonies may not be beyond the harmonic appreciation of some groups.	<p>or</p>  <p>or</p>  <p>and asks children to originate basses or altos — if possible away from an instrument.</p>	
4. Kinds of Voices	Voices differ in (a) pitch or range, (b) quality, and (c) intensity. Which of these is the most important in classifying as to kind of voice and part to be sung? Children's voices are alike until they change at adolescence and then even if they sing the same pitch the quality is different. Do all children's voices change at the same age? Instruments have parallel differences; even when they play the same pitch the quality is different. The story of the development of these instruments is almost as strange as the development of a boy's voice into a man's	Sing from your present song book and those used in the lower grades, varying arrangements of the same song as solo, duet, trio, and quartet as, for instance, the Stephen Foster Folk songs and the Negro Spirituals.	Notice the effects of different voices singing the melody at different pitches and with different qualities. Do certain keys, voices, and arrangements seem more appropriate than others? Apply these ideas to vocal records used with other integration topics. Compare quality effects of voices with those of instruments in such records as Victor	Formulate a table of the range of voices with subdivisions under each. Show how the music for these voices is written on the G and F clefs. Discuss the various ways in which music for the tenor voice is written. Write portions of the same song, with the appropriate musical notation for a soprano, an alto tenor, a tenor, and a bass voice.	Practice transposing and playing on the piano the same melody in various keys, to suit the needs of different voices. Apply this also to harmonizations. Have children who play different instruments present some of these songs.

IX. Topic	<i>Discussion, Reading, Pictures, etc.</i>	<i>Singing</i>	<i>Listening</i>	<i>Technical Study</i>	<i>Playing</i>
4. Continued	voice. Notice effects of various kinds of voices singing the same melody at same and different pitches. Compare effects of combinations of two voices (soprano and alto, soprano and bass, etc.); of three voices; four voices. Distinguish coloratura, dramatic, and lyric voices of women and dramatic, robust, lyric, and profound voices of men.		24788, 24789, 24790, 24791.		
5. Instruments of the Orchestra	Try to trace back to their early beginnings the various instruments of the present symphony orchestra. Which family probably developed first, string, wood-wind, brass, or percussion? Which ones have changed most from their original form? What differences were there in the orchestras in the days of Bach, Haydn, Mozart, Beethoven, Wagner, Strauss, and the present time?	Practice singing, with neutral syllables, parts in simple orchestra, or band music, and eventually try some of the less difficult string quartets. Borrow music from the junior or senior high school instrumental teachers.	Try to distinguish instruments in small combinations as these are presented on records or with players beyond a screen. Also as heard over the radio.	With band or orchestra score, follow and, if possible, sing the parts of various instruments. Show how valuable the use of the movable Do system is in making the transpositions for clarinets, horns, etc.	Haydn Toy Symphony or other material for rhythm band. Involve melody instruments as well as rhythm instruments. Have capable pupils, singly or in small combinations demonstrate various instruments. Try to form chamber music ensemble that meets in homes.

ADDITIONAL TOPICS FOR INTEGRATION IN THE 9TH GRADE: Development of chamber music; what is meant by pure music?; Beethoven and his symphonies; Wagner and his operas — starting with a study of Lohengrin; Shakespeare and music; Gilbert and Sullivan.

NOTE: Music Integration in the Junior High School, by Lilla Belle Pitts, contains fuller suggestions on some of the above topics and many ideas on other topics.

7. **Display Boards and Note Books.** These are two closely related means of illuminating and reinforcing the six preceding activities. The display or bulletin board in the music room, made either of cork board or burlap upon which material may be easily pinned, should serve as a public record of some of the more striking portions of the topics which the class is studying — photographs, pictures, drawing, newspaper or magazine clippings, or short essays written by the students. Anything may be used which will stimulate interest and add light to the class discussions. The material should be changed frequently, at least once a week, in order to attract attention, and at all times it must be kept neat and artistic, in keeping with the underlying appeal of music. A small committee of students, the personnel of which is changed frequently, will usually handle this well under the direction of the instructor.

Individual notebooks or scrapbooks made throughout the year by the members of the class are very valuable provided they do not become formal and burdensome. A fair amount of work done with enthusiasm is usually more valuable than more work done under compulsion. One helpful arrangement is to have the class decide from week to week what minimum records should appear in each book — some or all of this may be entered in the books during the class periods with help given by the teacher — and then to stimulate the pupils to add their own particular contributions as they desire and are able to find appropriate material. In both types of material — the common and the individual — the teacher should see that consideration is given to topics which have been discussed, reading that has been done, songs that have been sung, music that has been heard in or out of school, technical material that has been studied, and playing that has been attempted or accomplished. Decorative features such as pictures should be attractive while still being related to the subjects studied. The teacher should remember that appreciative and positive comments are usually more effective than critical and negative ones. A weekly or semi-monthly checking upon the notebooks by the teacher, with particular praise for faithful work and original ideas — both items being gauged according to the greatly differing powers of the individuals concerned — will usually stimulate very desirable emulation.

TOPICS FOR DISCUSSION OF NOTE 70.

1. The general music class is said to have originated with the newer setup for music in the junior high school. Did you have anything that resembled it when you were in the seventh, eighth, or ninth grades? Compare the music instruction you received in these grades with that outlined in Note 70.

2. What has been your experience with the "general chorus" and the

"general assembly"? Were they conducted as two separate periods or were they combined? What arrangement, either with or without reference to the general music classes, would you advocate if a junior high school principal were to ask your advice?

3. Do you agree with the suggestion in paragraph 2 of Note 70 regarding the desirability of a special music room for the general music classes? Compare that plan with the plan of having the music teacher give the music instruction to 7th, 8th, and 9th grades in their own home rooms? Are the advantages all with one plan?

4. Can paragraph 3 of this note and the closing section (7 under Activities) be reconciled? What is your opinion about "home-work" in music for junior high school pupils? Does it have any relation to the question of credits?

5. Is too much leeway granted the teacher in paragraph 4? Will confusion and slackness not result from such a flexible program? All things considered, is it not better to have all seventh grades, for instance, cover about the same work each year?

6. Would you have been helped more or less than you actually were, in the seventh, eighth, and ninth grade music instruction you received, if the teachers had guided their work by the six ideas stated under Aims? Can you support your answer by citing any facts, illustrations, or parallel examples drawn from instruction in other subjects?

7. Some teachers believe in no discussion; they would have the children singing or writing or answering formal questions all the time. Other teachers value discussion so highly that occasionally they devote an entire period to it, and have no music whatsoever. What is your opinion? How do you evaluate the paragraph devoted to that topic in this Note?

8. Some teachers think listening, and not singing, should be the central activity in the general music period. What is your opinion? If you advocate singing, do you mean, by that word, technical exercises or part songs, or do you accept the statement in this Note which apparently considers Singing to apply to material which is used for immediate pleasure?

9. Do you consider one of the two seating arrangements better than the other? Compare them with the actual plan used in any junior high classes you can observe. Can you imagine a distribution of voices that would make a different arrangement desirable?

10. What would you name as the characteristics of good singing? How conscious of them are you when you sing in a chorus? With those characteristics as standards how would you rate the two or three chorus groups you have heard recently?

11. Do you agree with the second sentence following the seating arrangements? Get the opinions on this point of friends of yours who have had or are taking voice lessons, privately or in class. Would the procedure with adults necessarily be different from that with junior high students?

12. Are you satisfied with the statement of Aims for the Listening portion of the general music class? If not, what alterations or additions would you make?

13. Judge of recent junior high teaching in listening by the four guiding principles listed in the Note and then discuss the adequacy or validity of these four. Are they helpful or harmful? Are they sufficiently specific? Do they omit significant ideas?

14. Is it possible to drive six horses abreast? — meaning thereby, is it possible and desirable, in listening, to consider at the same time the six aspects of music listed in this Note? What would be the result at this time if you tried to do it? Could you learn to do it if you tried? Is it desirable to try? How possible is this procedure with junior high students?

15. Does the discussion of technical study seem to you adequate for the needs of junior high students? Is the discussion too slight? too rigorous? or just about right? Would you have learned more, less, or about what you did learn, if these ideas had controlled the instruction you received in grades 7, 8, and 9? What would probably have been the effect upon your desire for further technical study after you left those grades?

16. Not many teachers include as much instrumental instruction in the general music class as is advocated in this Note. Why do you think this is the case? If conditions permitted it — enough time, enough equipment, enough teaching ability — would you approve of including it?

17. A great amount of effort was necessary to formulate the material printed under the subdivision entitled Interrelations. As far as your future needs as a teacher in grades 7, 8, or 9 are concerned, do you consider this material worth the effort devoted to it? Is it helpful or is it unnecessary? Do you approve of the interrelation or integration idea? Will it aid or harm the teaching of music? In so far as it is good will not each teacher have to make out his own plans and hence probably rarely find in these fifteen outlined topics anything that will fit his situation? But even if one of these topics did fit is not the presentation given here so brief as to be of little help? The authors would be greatly interested in having your comments.

18. Assuming that some teachers may desire to make use of some of the Interrelation topics, which two of those printed for each grade do you think would probably appeal most to the pupils? Can you state your reasons?

19. What has been your experience, as a student, with music Display Boards? If they were helpful, what were the reasons? If negligible or harmful, was that inevitable or could they have been made helpful?

20. Ask the same questions about notebooks or scrapbooks, of the kind described at the end of Note 70.

ADDITIONAL READINGS ON NOTE 70A

Dykema, Music for Public School Administrators, Ch. IV

Gehrkens, Introduction to School Music Teaching, Ch. VII (G)

Gehrkens, Music in the Junior High School, Ch. 4, 14, 15 (G)

McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 229-239 (G)

Mursell, Human Values in Music Education, Ch. 7 (E)

- Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 15 (G)
 National Society for the Study of Education, Part II, Ch. V
 Nohavee, *Normal Music Methods*, Ch. VIII (G)
 Pitts, *Music Integration in the Junior High School*, Ch. 1 (G)
 Taylor, *The Melodic Method in School Music*, Ch. IV, XI, XII (G)

ADDITIONAL READINGS ON NOTE 70 B1.

- Donington, *Music Throughout the Secondary Schools*, Ch. V, VI (G)
 Farnsworth, *Education Through Music*, Ch. XVI, XVII (G)
 Parker, McConathy, Birge, Miessner, *The Progressive Music Series, Teacher's Manual*, Vol. III, pp. 3-7 (G)

ADDITIONAL READINGS ON NOTE 70 B2.

- Beattie, McConathy, and Morgan, *Music in the Junior High School*, pp. 106-121 (G)
 Earhart, *The Meaning and Teaching of Music*, Ch. 13 (G)
 Giddings, *School Music Teaching*, Ch. VII, VIII (G)
 McKenzie, *Music in the Junior School*, Ch. VIII (G)
 Mursell and Glenn, *The Psychology of School Music Teaching*, Ch. 11 (G)
 Music Educator's National Conference, 1937, pp. 263-275 (G)
 Parker, McConathy, Birge, and Miessner, *The Progressive Music Series, Book IV, Preface*, pp. 3-4 (G)
 Pitts, *Music Integration in the Junior High School*, pp. 12-28 (G)
 Taylor, *The Melodic Method in School Music*, Ch. VI, VII (G)

ADDITIONAL READINGS ON NOTE 70 B3

- Baltzell, *A Complete History of Music* (B)
 Beattie, *Music in the Junior High School*, Ch. XII (G)
 Brown, *Boyhood of MacDowell* (B)
 Classroom Teacher, Vol. 11, pp. 577-583 (G)
 Donington, *Music Throughout the Secondary School*, pp. 22-24, 34-35 (G)
 Downes, *Symphonic Masterpieces* (A)
 Dyson, *The New Music* (B)
 Faulkner, *What We Hear in Music* (A)
 Fryberger, *Listening Lessons in Music* (A)
 Gehrkens, *Music in the Grade School*, Ch. 2 (G)
 Kinsky, *History of Music in Pictures* (M)
 McConathy, Miessner, Birge, and Bray, *Music in Rural Education*, pp. 101-111 (G)
 McKenzie, *Music in the Junior School*, Ch. XI, XII (G)
 McNaught, *Modern Music and Musicians* (B)
 Mohler, *Teaching Music from an Appreciative Basis* (A)
 Scholes, *The Listener's History of Music*, Vols. I, II, III (B)

Scholes and Earhart, Book of the Great Musicians (B)
Spaeth, Great Symphonies, How to Recognize and Remember Them (A)
Taylor, The Melodic Method in School Music, Ch. III (G)

ADDITIONAL READINGS ON NOTE 70 B4

Beattie, Music in the Junior High School, pp. 119-120 (G)
Earhart, The Meaning and Teaching of Music, Ch. 10, 11 (G)
Farnsworth, Education Through Music, pp. 147-157 (G)
McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 199-226 (G)
Mursell, Human Values in Music Education, Ch. 13 (E)
Mursell and Glenn, The Psychology of School Music Teaching, Ch. 8 (G)
National Society for the Study of Education, Part II, Ch. XI (G)
Taylor, Melodic Method in School Music, Ch. IX, X (G)

ADDITIONAL READINGS ON NOTE 70 B5.

Beattie, Music in the Junior High School, pp. 114-115 (G)
Church and Dykema, Modern Orchestra Training Series, Manual for Books I and II, pp. 1-10 (J). Also Manual for their Band Series (J)
Classroom Teacher, Vol. 11, pp. 643-657 (G)
Donington, Music Throughout the Secondary School, Ch. XI (G)
Earhart, The Meaning and Teaching of Music, Ch. 1, 2 (G)
Farnsworth, Education Through Music, pp. 157-164 (G)
McKenzie, Music in the Junior School, Ch. IX (G)
Mursell and Glenn, The Psychology of School Music Teaching, Ch. 9, 12 (G)
Music Educator's National Conference, 1937, pp. 301-315 (G)
National Society for the Study of Education, Part II, Ch. IX (G)

ADDITIONAL READINGS ON NOTE 70 B6.

Beattie, Music in the Junior High School, pp. 130-134, 208-209 (G)
Brown, Deep Song (H)
Dunhill, Sullivan's Comic Operas (B)
Gehrken, Music in the Grade School, Ch. XIV (G)
Howard, Our American Music (B)
Jackson, White Spirituals in the Southern Uplands (Q)
McGehee, People and Music (E)
Music Appreciation in the School Room, Music Education Series, pp. 42-49 (G)
Music Educator's National Conference, Yearbook for 1937, pp. 110-155 (G)
National Society for the Study of Education, Part II, Ch. III
Odum and Johnson, The Negro and His Songs (H)
Phillips, Carols, Their Origin, Music, etc. (Q)
Pitts, Music Integration in the Junior High School, pp. 32-33, 44-51, and Part II (G)
Van Loon, The Arts (A)
Wier, Gilbert and Sullivan at Home (Q)

ADDITIONAL READINGS ON NOTE 70 B7.

- Farnsworth, Dykema, and Armitage, *Singing Youth*. Complete ed. pp. 357, 358, 359 (Q)
Kinsky, *History of Music in Pictures* (M)
Manufacturers of Pictures, see Part IV (L)
McGehee, *My Musical Measure* (G)
Pitts, *Music Integration in the Junior High School*, pp. 34-44 (G)

NOTE 71. THE CHANGING VOICE.

The voices of boys and girls prior to adolescence are alike. Up to about six years of age the larynx (through which air passes, causing the vocal cords to vibrate, and thus producing tone) grows very rapidly. From this time on until adolescence there is little increase in size but a constant gaining of strength and firmness.

During adolescence, with its great physical developments, the voices of both boys and girls go through a process of change which, though much more noticeable in boys, yet is present in girls and is a matter for careful attention in both. So far as girls are concerned the important things are to see that they avoid all heavy, robust singing, to test voices frequently, and to make such changes in assignment to parts as to prevent any voice being strained or forced. This sometimes means a sacrifice of choral effects to the welfare of individuals, but it should be made. Because a girl *can* carry alto is no reason why she should habitually do so, if it involves wear and tear on her voice.

When all young singers really read music and feel the parts musically, it will be a simple matter to make such transfers from part to part as may be necessary to prevent strain in continued use of either high or low tones. Everyone should learn to enjoy singing a harmonizing part, for it is only through singing or playing such parts that the power to hear them is well developed. Only when the inner voices of music composition are felt is the true beauty of music realized.

The voice box is composed of several parts. There is the top ring cartilage of the wind-pipe which is shaped like a signet ring, the smaller side to the front. Over this is placed the shield cartilage, round with two protruding horns, one extending up and one down at the back of the cartilage. Inside both the ring and shield cartilage and at the back are two small triangular shaped muscles, each one holding one end of the two vocal cords. The other ends of the cords are fastened to the front end of the ring cartilage, thus drawing them across the opening left in the ring cartilage. When the boy's larynx grows the shield cartilage flattens out, pushing the rounded end forward, forming what

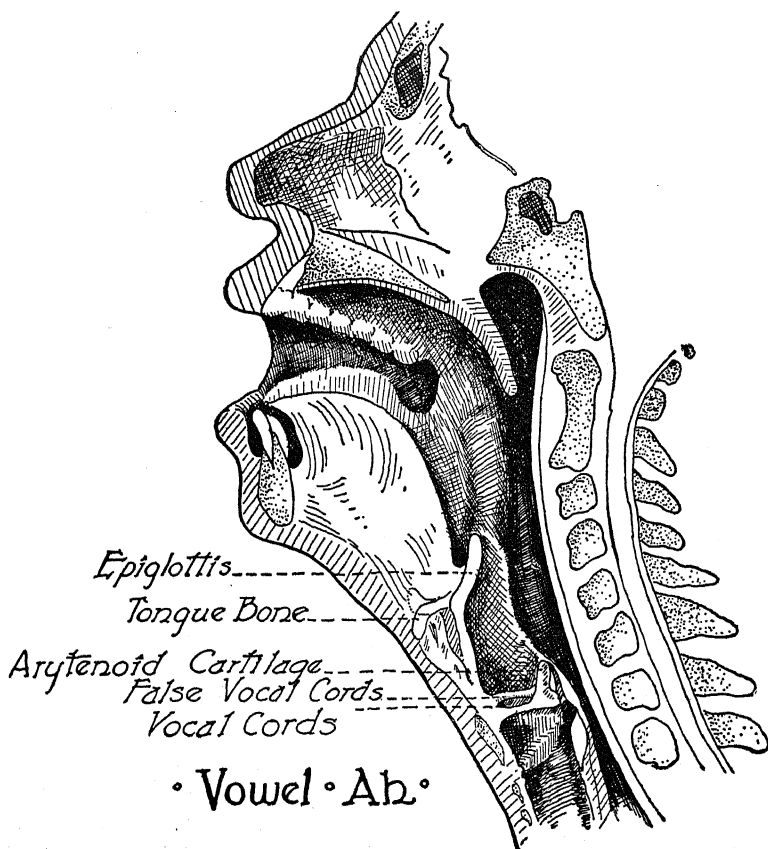


Plate from "The Way to Sing:" by Proschowsky, C. C. BIRCHARD & Co.

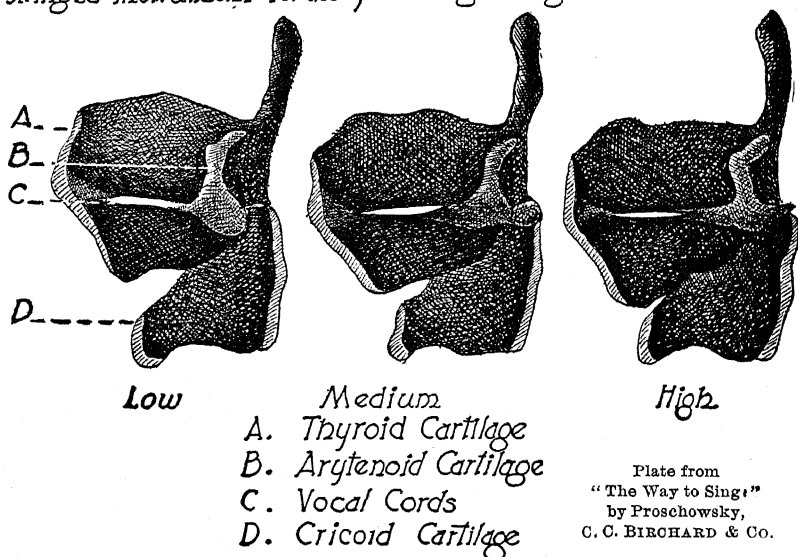
is called the Adam's apple. The cords must follow this, so are pulled out until they are twice as long as before. The result is the drop of an octave in pitch.*

The reason for the antics of a boy's voice during the break is the unequal rapidity in growth and development of the cartilages and muscles of the larynx. The muscles develop more slowly than the cartilages and so abnormal physical conditions produce abnormal results.

* Even when full sized these cords are very small. In an article about Caruso's singing apparatus his physician wrote:

"A second point was the length of the vocal cords, on whose length, breadth, and thickness the pitch of the voice largely depends. The average length of the relaxed vocal cords in a man is 18 millimetres (about $\frac{1}{2}$ -in.). Caruso's vocal cords were $\frac{1}{4}$ -in. longer than those of any other tenor I have seen."

Larynx (inner side view) omitting muscle sinews excepting vocal cords. Shows what degree the vocal cords shorten in the Low, Medium, and High Voice. Showing that the singing in the High Voice is not the tightening of the cords but rather the shortening of the vibration part equal to the shortening of the string on a stringed instrument for the producing of higher notes.



In dealing with changing voices, we find that the following questions are constantly asked:

1. Can boys sing through the changing period?
2. Is it harmful to sing at that time?
3. What methods of treatment should be used during this period?

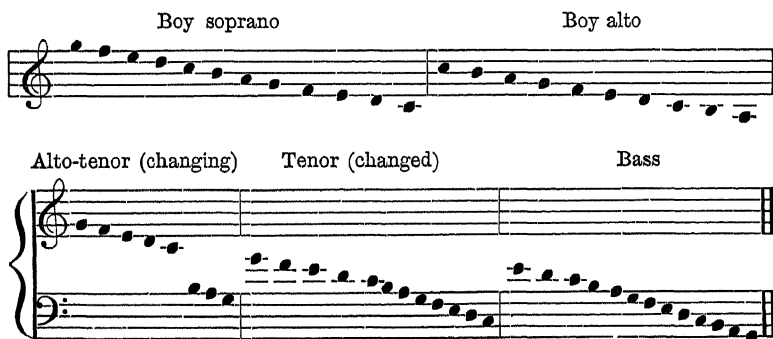
The changing voice of the boy demands knowledge, care, and skill on the teacher's part. Authorities differ as to whether the adolescent boy should stop singing until the transition of his voice is accomplished. Those experts who advocate stopping, have in mind boys who sing a great deal (as do the choir boys in the cathedral schools of England), practicing several hours a day. Those who say that some singing should continue have in mind boys in upper grammar, junior, and senior high schools. The actual time spent here in use of the singing voice does not exceed a half hour daily, and the separate parts seldom sing that full time, so that it has been felt that there is little chance of a voice being overworked. Experiments in this country seem to show not only that

boys may sing during this period, but that it can be done not only without harm, but with decided benefits.

Conceding then that the boy will continue in the singing group, just how should his voice be treated? In the first place, the matter should be treated as a business-like, inevitable, interesting affair, thus getting away from personal embarrassment. The boy should be led to see that in following suggestions and not minding occasional queer happenings in his tone, he is working with nature and following out an interesting development. Up to the age of twelve or thirteen usually, there is little difference in the range or quality of the boy and girl voice. Generally at this time the lower tones of the boy begin to broaden and coarsen in quality and the high tones to come less easily and to possess a shriller, sharper quality. The right thing to do is the natural thing. The boy should discontinue singing soprano and take the middle parts where no effort is required. (Here is where practice gained in singing either soprano or alto from the beginning of part work in the fourth or fifth year, yields one of its greatest rewards.)

As the voice continues to mature, more of the upper tones are cut off and the alto tones, broadening more and more, become like the upper tones of the tenor voice, hence the term **alto-tenor** is applied to boys at this time. It is only when the alto becomes deep and robust that this tenor part is possible for boys with changing voices. Some boys' voices take on the mature changed quality, but do not extend downward beyond the third line d (bass clef) but continuing to hold the upper tones, become real tenors. Others continue to drop until they reach the first line g (bass clef) or lower, losing at the same time more of the upper tones, thus becoming bass. In the tenor voice there will be noticeable a much lighter general quality of tone than in the bass.

Following is a diagram showing the development of the usual male voice.



This interesting physical development sometimes takes place in two or three months and sometimes is a year of more in coming about. Sometimes the voice is practically unusable for a short period, but more often if the proper care is exercised the boy continues to sing a little day by day within his more or less restricted range. Sometimes there is freedom left in only four or five tones, but when the boy knows what these tones are and when the music provided is properly selected, and sensible advice given as to certain tones best transposed or omitted, the boy can still take his part in the work with profit to himself and to the whole group. For suggestions on aiding boys to find their tones in written music, see Note 53, Part Music.

Growing and maturing girls and boys should use their voices sparingly both as to power and range, but all the fundamentals of good singing such as deep, easy breathing, relaxed throat, clear enunciation, pure pronunciation, intelligent regard for emotional expression can and should be mastered during these years. At this time the musical boy or girl should be learning some instrument and acquiring a thorough, practical knowledge of harmony, history, and music form. This is also a time for extensive listening to music.

TOPICS FOR DISCUSSION OF NOTE 71.

1. Listen very carefully to the speaking and singing voices of children prior to adolescence. Do your observations confirm the opening statement in this Note?

2. What can you remember of the vocal experiences which you and your friends had during the period of voice change? Were you and they conscious of the change? Was there discomfort and embarrassment?

3. Do you know of cases of girls who harmed their voices by habitually singing a part that was too low for them?

4. Views or Diagrams of the inside of any part of the human body are unpleasant to many people and you may shun those in this Note. Try to overcome this feeling, if you have it, and follow carefully on the diagrams the explanation presented in the printed material. A knowledge of the physical aspects of voice production will give you much more power than many junior high music teachers possess.

5. Additional material on the use of the boy voice during mutation will be found in the discussion of boys glee clubs, Note 75.

ADDITIONAL READINGS ON NOTE 71.

Dawson, *The Voice of the Boy* (R)

Gehrkens, *Music in the Grade School*, pp. 85-86 (G)

Giddings, *Grade School Music Teaching*, Ch. X, XI (G)

Johnson, *Training of Boys' Voices* (R)

Kwalwasser, Problems in Public School Music, Ch. III (G)

McConathy, Miessner, Birge, and Bray, Music in Rural Education, pp. 83-87 (G)

Music Educator's National Conference, Yearbook for 1935, page 310

Music Teacher's National Association, Vol. of Proceedings for 1936, pp. 184-186 (G)

Pierce and Lieblich, Class Lessons in Singing, Ch. 6, 7 (R)

Taylor, Melodic Method in School Music, pp. 92-94 (G)

NOTE 72. GENERAL CHORUS.

1. **Definition.** General Chorus is a definitely organized group with a fixed membership made up of classes or grades which meets regularly, once or twice a week, solely for the purpose of singing. Thus it is distinct from the general assembly in which singing is only one of the items in the program of announcements, addresses, demonstrations, etc. The general chorus is in charge of the music director while the general assembly, being primarily administrative, is in charge of the principal or someone whom he designates. Failure to observe the fundamental distinctions between these two types of meetings works great hardship upon the music instruction. While both groups are social in their nature, one uses music regularly for its own sake while the other uses it occasionally and incidentally. Both uses are valuable but they need to be differentiated if both are to function effectively. The spirit of the general chorus (although, as will be seen below, more one of recreation than of class-room activities) is still an attitude of study with the responsibility resting upon the students, while the spirit of the general assembly is that of a more or less informal meeting with the responsibility resting upon the administrative officers. The general assembly may profitably make use of material which has been prepared in the general chorus, but the assembly is not essentially an opportunity for the preparation of new material. The flexible and changing character of its program, desirable for assembly purposes, defeats the study purposes of the general chorus. Finally, the confusion of assembly and chorus tends to lessen the preparation of distinctive assembly programs and leads to the use of music somewhat haphazardly to fill the time when the assembly program is not sufficient.

2. **Membership.** General chorus may include children from the seventh, the eighth, or the ninth grades in varying combinations — from one grade only, if there are enough classes in that grade to make it desirable, or in small schools, from all three grades. It may form the third required music period in the seventh and eighth grades in which two periods a week are required for the general music class (see Note

70); it may have the same position in the ninth grade, or it may there combine with one general music class period to make two required music periods, or it may be the only required music period for the ninth grade. The mingling of grades is distinctly valuable for it provides a greater range of voices and is thus conducive to four part mixed voice singing. Moreover, the older boys and girls of the ninth grade, with their greater power to handle music notation, facilitate the learning of new songs by the younger children.

3. Seating. It is most desirable in the chorus, and in the assembly as well, if the best musical effects are to be obtained, to have the entire group seated according to voice parts. The voices of junior high pupils, especially boys, vary so much that any seating by grades alone produces a mixture of parts that makes part-singing very difficult and that consequently hinders development of the weaker singers, particularly those whose voices are changing. Seating by parts, according to some arrangement such as those diagrammed in Note 70, is not difficult for the music teacher to make at the opening of the year and to change slightly as voices develop. Principals will find that the gain in artistic and educational results outweighs the comparatively slight administrative difficulties in having a seating arrangement according to voices.

4. Material and Method. There should be a decidedly different approach to the study in the general chorus from that which prevails in the general music class and in the general assembly. In the class, minute study and drill upon new problems is permissible; in the chorus the application of this study is made to material which can be grasped comparatively easily and as a whole; in the assembly nothing new is studied but rather material which is familiar from earlier grades or from study in the chorus. In the chorus period emphasis is laid upon singing more artistically, with better expression, with better balance of parts, and especially with greater sweep brought about by a larger number of singers, material which has been studied in the class or which is so simple that the large chorus with its mixture of pupils of varying ages and abilities can sing it practically at sight. Any material which does not move along smoothly and pleasantly should be dropped either completely, or, if there are good reasons for learning it, taken up in the class period for more detailed study.

The songs may be drawn either from the book which is used in the general music classes — provided all sections use the same collection — or from an inexpensive booklet which is used only for the general chorus. There are now several community song books which cost from 15c to 25c each and it is not too much to expect that the school shall own one set of these — a copy for each student. It is preferable to have two or

three different sets which supplement each other so that wider selection of songs is available, thus keeping the repertory fresh and attractive. These books, as will be pointed out below, can also be used in the general assembly. It is probably best to have the books belong to the school rather than to the individual pupils and to have them passed out and collected when they are used. They are thus available for supplementary purposes in any class which needs them.

The material used at each period should be planned to meet the needs of the greatest number of children, by having a variety of appeal as to type and difficulty. In general, song books suitable for junior high chorus should contain the following classes of material:

A. Easy.

Mainly unison but with a little part singing.

- a. Folk songs of various nationalities.
- b. Some of the better popular songs and ballads which seem worthy of preservation.
- c. Cowboy songs.
- d. Songs of "pep" and humor
- e. A few of the favorites remembered from grade singing.

B. Medium.

Unison verses with part choruses and other simple part singing.

- a. Rounds and canons.
- b. Folk songs with arranged choruses
- c. Some of the less known Stephen C. Foster songs, with choruses in parts.
- d. Better ballads of former years.
- e. Excerpts from operettas — solos and choruses.
- f. Patriotic songs learned in unison earlier and now sung in parts.
- g. Songs for special days, especially Christmas songs in parts.

C. Difficult.

Mainly rather independent part singing but some unusual unison.

- a. Standard hymns.
- b. Art songs by great composers.
- c. Spirituals.
- d. Other harmony songs.
- e. Rather extended choral numbers.

Each period should utilize a judicious combination of these three classes, presenting them in a variety of forms — unison, two, three, or four parts, for boys or girls, or boys and girls. Solo parts may be utilized at times. Four to seven songs should be used in each forty or fifty minute period. Usually the opening and closing songs should be familiar favorites which easily get the children into the spirit of singing and send them away with a feeling of pleasure and relaxation. The songs in the middle should usually be the newer numbers which require careful study. Pleasant variety in singing familiar songs is obtained by adding a descant sung by a few select voices while the chorus sings the regular

four part harmonization. This treatment of songs is growing in favor and examples may be found in several collections. We present below, as an example, a descant for *America the Beautiful*.

AMERICA THE BEAUTIFUL

With descant for verses 2 and 4

(Song may be sung in key of B♭)

Brown Book, No. 5

Sing! page 143

SAMUEL A. WARD

Descant by P. W. D.

2. A - mer - i - ca, A - mer - i - ca! A thor - ough - fare A -
 4. A - mer - i - ca, A - mer - i - ca! Thy cit - ies gleam un -
 cross the wil - der - ness. All hail! All hail! A - mer - i -
 dimmed by hu - man tears, All hail! All hail! A - mer - i -
 ca! All hail! All hail! Thy lib - er - ty in law.
 ca! All hail! All hail! From sea to shin - ing sea.

As a variation from the vocal descant an instrumental obligato may be used as in the following example:

STARS OF THE SUMMER NIGHT

Brown Book, No. 33

Obligato for Violin or, 8va lower, for Voice

I. B. WOODBURY

Obligato by P. W. D.

Andante
mf *sul A - -*
sul E f p

For the familiar songs the teacher may at times permit students to act as conductors. If the accompanist is a student, the teacher may occasionally exchange positions with her. Usually, however, the teacher should not serve as accompanist.

NOTE 73. MUSIC IN THE GENERAL ASSEMBLY.

As was pointed out in Note 72, music occupies a distinctively different position in the general assembly from its place in the general chorus. Failure to observe this distinction is harmful to both assembly and chorus, and the attempt to combine the two periods is very unfortunate. It is a matter of congratulation that the educational values of the assembly are being recognized to such an extent that it is now frequently scheduled in addition to general chorus. This is as it should be, for the functions of the two are different although supplementary to each other.

The music instructor should welcome the opportunity to contribute to the assembly program with vocal and instrumental music, the latter performed by special groups and the former by either special groups or the entire assemblage. The preparation of the special groups will be discussed in notes which follow. Singing by the entire assemblage should be either from the song books discussed in Notes 70 and 72, or from song slides. The material used should largely be of the first two types described in Note 72. While the person in charge of any particular assembly should usually decide the amount and placing of the community singing, the music teacher may well indicate that the prevalent practice of distributing two, three, or four songs throughout the program is often less effective than having all the songs grouped at one point. Singers even in large groups need "warming up." At times, of course, the close kinship of a song to an incident that precedes or follows it may supply the interest which warms up the singers sufficiently so that they immediately sense the spirit of the occasion and present the song adequately.

For a discussion of the weekly assemblies in which a series of special programs is presented see Note 79.

TOPICS FOR DISCUSSION OF NOTES 72 AND 73.

1. Does the material of these two Notes seem to be so largely of an administrative nature that it is not particularly pertinent for teachers of music? Possibly in discussing it people should be called in who are closely in touch with educational administration. But even so, should not the music teacher have these matters sufficiently well in mind so that she may intelligently discuss them with the principal — in whose hands the programming of all classes must eventually rest? So our first question must be, does the music teacher endorse the discussion presented in these Notes?

2. Are the four sections of Note 72 harmonious — that is, does the same point of view control each of them?

3. Try to examine several of the inexpensive community song books so that you may know the values and limitations of each. Some day you will be called

upon to decide which one — or more — of them you will recommend for use in your school. Of course the same condition will apply to a more substantial cloth-bound song collection which will serve as a textbook in the general music class and will probably be used somewhat in the general chorus and possibly the general assembly.

4. Try to gather some additional information on descants and try to find examples of them in the various junior high song books. Search in the Brown and Green Twice 55 will reveal several examples.

5. On the basis of the general outline of suitable material given in Notes 72 and 73 make out four programs of songs to be used on strikingly different occasions.

6. What is your preference regarding the singing by the assemblage of four songs on a program — would you rather have them all together or scattered throughout the program? Or would you like one arrangement some times and the other at other times? What factors would decide?

ADDITIONAL READINGS ON NOTES 72 AND 73.

Beattie, Music in the Junior High School, pp. 176-185 (G)

Classroom Teacher, Vol. 11, pp. 583-629 (G)

Gehrkins, Introduction to School Music Teaching, Ch. X (G)

Gehrkins, Music in the Junior High School, Ch. 5 (G)

McConathy, Miessner, Birge, and Bray, Music in Rural Education, Ch. 3 (G)

Music Supervisor's National Conference, Yearbook for 1937, pp. 218-221, 226-229, 291-292 (G)

Pierce and Liebling, Class Lessons in Singing, Ch. 8 (R)

Pitts, Music Integration in the Junior High School, pp. 28-30 (G)

NOTE 74. ELECTIVE MUSIC GROUPS OR CLASSES.

We have been discussing groups which involve all the pupils in a grade and which may reasonably be included in practically all junior high programs. We turn now to activities which are found in many schools and which enroll many pupils, but which depend for their existence upon student interest rather than administrative prescription. These are special groups which supplement and follow, or possibly accompany, the general music course, the general chorus, and the general assembly. They are designated as *elective* because the student elects or decides that he will participate, but they should frequently also be designated as *selective* because the instructor or the group itself sets up certain standards which students must meet before they are admitted to membership. These standards range from a simple desire to join and willingness to attend meetings regularly; from the possession of a true voice or a band or orchestra instrument; up to the having of a particular kind of voice or instrument and a rather advanced degree of

power in using these and in interpreting printed music. While there are usually officers of each group, elected by the members, there are seldom dues. The officers are in nominal charge of most items of arrangements excepting the purely musical ones controlled by the teacher, frequently called the sponsor. As some of the organizations become more firmly knit and their musical powers increase to such an extent that they can creditably appear in concerts, and especially if they participate in contests and festivals (see Note 80), they frequently acquire distinctive costumes or uniforms. Like all extra-curricular activities, these classes are outside the regular curriculum in that they are seldom required; but they frequently are allotted periods within the regular school day and may be given as much credit or recognition as a curricular offering. Sometimes they are treated merely as some of many club activities and sometimes, due to their large membership, they are favored with a period in which there are few, if any, conflicting groups. They should grow out of curricular activities — thus serving as extensions — and they should return to enrich curricular activities — thus serving as reinforcements. We shall discuss them in four large groups, Vocal (Note 75), Instrumental (Note 76), Theoretical (Note 78), Appreciational (Note 79), and shall examine the matter of credit for them and other musical activities, in and out of the school, in a single article (Note 77).

NOTE 75. SPECIAL VOCAL GROUPS OR GLEE CLUBS.*

Glee Clubs — a term applied to almost any group of more than a dozen singers — form the simplest and hence usually the first special musical organization to develop in the junior high school. It is natural that girls and boys who particularly enjoy singing should wish to do more of it than is possible in the limited time allowed for songs in the required organizations. The wise teacher, whose energies and program assignments permit, will respond to this desire, and even stimulate it, because it should react favorably upon the required music activities. When there is little interest in the music classes, only a few children — 6, 8, 10, or 12 — may ask for a special group. They should be encouraged and a double trio, or a double or triple quartet should be formed and helped. If this group does something worth while, other singers will be moved to join. Usually, however, so strong is the attraction of membership in a glee club that there are many enthusiasts who respond eagerly to the opportunity. The problem often becomes one, not of

* Related material has already been presented in Note 53, which may well be consulted again.

increasing membership, but of accommodating all who apply. Since the music instructor is striving to encourage "music for every child and every child for music," all who apply should be accommodated in some manner. But a glee club should not be so large that the sense of individual responsibility is lost. Sixty, possibly fifty, should be the maximum membership. When there are more applicants than the membership capacity, a second club should be formed, probably of younger singers or of those who are not so capable, especially in music reading, or who in other respects are not able to do the finer singing of the first club. Each group should have most of its business taken care of by student officers who should be elected twice a year.

Local conditions, including the powers and desires of the instructor, will influence the formation of glee clubs as to grades, sex, standards of membership, material, activities, etc. We may summarize the most frequent practices by saying that since the general music classes include both girls and boys, it is usually wiser to form separate girls and boys clubs before a special mixed organization is started; that since more music study is usually required in the seventh and eighth grades than in the ninth, it is wiser to give preference to ninth graders in organizing glee clubs; that the larger the club, the more easily some of the poorer singers can be assimilated; that the glee clubs should sing music of better quality and greater difficulty than is used in the general music classes; and, finally, that the greater mobility and limited scope of the smaller organizations should permit their appearing much more often than the large classes in programs.

The aims of the glee clubs should include the following:

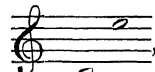
1. To retain and increase pleasure in group singing.
2. To foster the desire to sing better individually.
3. To build, in the minds of the singers, standards for the evaluation of singing, individually and in groups.
4. To lead to greater observance of some of the elements of good singing — pleasing tone quality, free tone production, accurate intonation, distinct enunciation, appropriate expression, musicianly phrasing and breathing.
5. To assist in developing healthful and attractive posture, poise, and self-control, including stage deportment.
6. To increase the appreciation of music through intelligent, intensive study of good choral material.
7. To inspire greater attention to the reading of music, by demonstrating how much more effectively the activities of the club can be carried on when notation difficulties quickly disappear.

8. To motivate, through preparation for public performance, the perfecting of details, including memorizing.
9. To strengthen the conception of social responsibility by contributing to school events often and to community events occasionally.
10. To utilize, at times, particular ability discovered in the glee club by assisting in school operettas, in collaboration with other departments and instructors.


In addition to the above formulation which has reference to all vocal organizations, large and small, we present some specific details with reference to the three large groups, with special attention to song material.

A. Girls Glee Clubs.

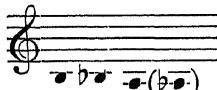
The voices of the girls in the junior high school are lighter and higher than they will be in the years of the senior high and they should sing music of a more restricted range — especially in the lower register. Young girls must be content to wait for deep alto voices until nature produces them. Practically all the girls should sing with such light

tones that, at least within the medium register of C'—E'' 

unison singing will be of much the same quality throughout. Two-part singing will demonstrate the necessity of dividing voices which enjoy

going to the four or possibly five half-tones above E'' 

from those who prefer to make E'' or D'' their highest tones. In three-part singing, altos are segregated from this second group of lower sopranos by choosing those who enjoy singing the three or possibly four

half-tones below C' (middle C) , and who can sing

them easily and pleasantly. Second sopranos usually have the least colorful voices and consequently more are needed for that part than for any other. For example, a group of 60 girls singing music in two parts might well be divided so as to have 28 first sopranos and 32 seconds; in three-part singing 20 1st sopranos, 24 2nd sopranos, and 16 altos.

Two-part singing (e.g., Mendelssohn's *I Would That My Love* and *O, Wert Thou in the Cauld Blast*, Nos. 54 and 55 in the *Green Book*) should predominate in the junior high girls glee club unless there happen to be enough real altos to warrant three-part singing. Even then a below middle C (small a) should be the lowest tone they are asked to sing.

The sopranos may go up to two line G'', and occasionally, if sung lightly, to a G'' sharp or even an A''. But loud singing of these high tones should be discouraged. There is an abundance of easy range two-part songs which are very effective, especially with piano accompaniment. The piano may also be used with three-part music; but if more than half of the three-part music is sung unaccompanied it will greatly aid tone quality and intonation. Occasionally unison songs, with rich accompaniments, should be introduced to keep all voices flexible and light (e.g., Schubert *Cradle Song*, No. 18, *Green Book*, and Kjerulf's *Last Night*, *Green*, No. 23) sung at various pitches. There may also be unison songs by the sopranos or altos alone, such as *Where'er You Walk* (*Green*, No. 154), for the former, and *O Rest in the Lord* (*Green*, No. 105), for the latter. Rounds and canons in unison such as the lovely Cherubini *Like As A Father* (No. 57, *Green Book*), Beethoven's *The Scale* (No. 16, *Green*), *Come Follow* (No. 27, *Green*), and Loomis' *Lady Moon* (No. 58, *Green*).

A list of recommended collections and individual compositions is printed at the end of this Note.

B. Boys Glee Club.

It is usually much harder to organize and maintain a boys' glee club than a girls', but the need for it and the influence it can have upon the rest of the music program is much greater. When music is popular with the boys it is popular with the entire school. So let's do everything we can to get an enthusiastic hard-working boys' club! Play phonograph records of men singing; have reports of radio programs on which men sing; have men from the city or boys from the senior high school come in and sing. Talk about the fun and the virility of men's singing. Keep at the topic until the boys ask to have a glee club.

When the first meeting is called, problems arise which usually are not present with the girls,* namely, the non-singers, or the uncertain singers. What shall be done with those eager, forcible boys who will do anything you ask, who are influential in school life, but who have poor voices and who possibly cannot even "carry a tune"? Assimilate as many as you can without spoiling the musical effect of the club! Good mass tone, and good mass intonation — no club will advance the music program without these. It is not essential that every individual be an excellent or even a good singer to produce a club that sings well, but there must be enough good ones to carry the poor ones over difficult spots if the total effect is to be pleasing. Whether the proportion of certain, to uncertain,

* The material in Note 53 part 4b discusses other problems of boys' voices.

singers should be 3, 4, 5, or 6 to 1 must be determined by the teacher's ear — during unaccompanied singing and when a chord is struck by the piano at cadences.

The size of the club and the number of parts will of course vary so greatly in different schools — and even in the same school from year to year — that no general rule can be established. But we may quite safely say that there should be little or no unison singing nor singing of rounds or canons for equal voices, such as was recommended for girls. This is due to the much greater differences in the voice range of boys. While there is some alteration in the size of the cartilages and muscles of the larynx in both girls and boys during adolescence, the results in the singing and speaking voices of girls are very slight compared to the extreme changes that take place in boys, usually gradual but sometimes quite rapid.* The rapid maturing may cause in the boy a temporary break or lack of connection between the voice of childhood and young manhood, with consequent unmanageable alternations between high and low tones. But this uncomfortable and embarrassing condition can usually be avoided if the boy is informed of what nature has in store for him and is encouraged to "favor" his voice by avoiding high tones for which he has to strain. A safe rule simply recommends that he sing only such tones as he finds to be comfortable.

However, it should be stated that there are two distinctly different conceptions of what can be done with the boy's voice during the period of mutation. We may characterize them as the English and as the American points of view, although advocates and opponents of each view will be found on both sides of the Atlantic. The English view maintains that when the boy can no longer sing with his unchanged voice, his entire singing mechanism is in such a disorganized state that it should be allowed to rest until it is settled and the change toward which the voice is tending is fully accomplished. This is the conception very largely of the choirmasters but they have with it a curious corollary which is that it is not harmful to the boy during the period of change if he still continues to sing with his unchanged voice even though his speaking voice is markedly growing lower. During this period the singing voice of the boy is peculiarly vibrant and beautiful. It is not unusual to hear boys sing soprano and talk bass or tenor. Such boys frequently sing the solo parts in choirs with beautiful effect but are often in great fear that they will suddenly or temporarily lose control of their vocal mechanism and sing certain tones with their new, lower voice. The effect would naturally be humorous to the listener, but humiliating to the singer.

* A more complete and technical discussion of the changing voice is given in Note 71.

The American point of view is that nature tends gradually to loosen and lengthen the vocal cords, thus gradually lowering the pitch of the voice. Such a conception makes it not only possible but necessary, for full development, that the boy shall gradually make use of his lower tones. This opinion maintains that the natural procedure is for the boy to sing, in succession, soprano, alto, alto-tenor, tenor, and either to stay tenor or go on down to bass; or sometimes, having gone down to bass, to find a little later that those lower tones are less resonant than his upper tones, and therefore to revert to a tenor range.

The following observations may be made regarding these two points of view. The English view finds favor with boys who do not like to sing during the changing period. It may be because of the uncertainty of their voices; it is probably because of the whole disorganization or tumult of bodily changes that are going on which makes boys uncertain of themselves, somewhat dubious about their preceding selves, and rather inclined to hurry away from childhood and become men before they are fully grown to that age. Therefore, not being able to sing as men, and not wanting to sing as children, they frequently prefer not to sing at all. In other words, it is probable that nature is sometimes an ally of the English thesis. On the other hand, the American point of view, paralleling in singing what takes place in talking, has been substantiated in that it allows boys, if treated understandingly, to sing all the time in an easy range. There seems to be no question that if this is done nearly all boys feel comfortable in this sort of singing. Undoubtedly, however, the American viewpoint has been greatly strengthened by the fact that it is supported by experienced teachers in the public schools who are desirous of having children available for singing at all ages. They, of course, realize that occasionally there are real reasons which may justify a boy in not singing, as well as many unreal reasons, such as embarrassment or a feeling that it is not a very manly thing to do. If these and other less worthy causes were allowed sway, the schools would often have very poorly balanced groups; whereas if the boys are led to sing continually, well-balanced groups will be frequent. The American point of view has again and again proved feasible and helpful.

The changing voices of boys produce some unusual relations between numbers and balance. The voices of boys at certain stages of development have much more power than at other stages. It is, therefore, possible to have the same number of boys in each part and still have a poor balance of parts. In general, it may be stated that the tones of the boy's voice just before it changes are the most brilliant. A boy soprano is more brilliant even than a woman soprano, and a good alto-tenor, — by which is meant a boy whose voice is changing, but who still sings in

the alto range, — is more effective than most girl altos. But when the voice develops into a tenor quality, it has for a time much less carrying power. It is uncertain and very light in character. When it develops into the baritone range, it has much of this same light character, although it is heavier than the tenor. In the bass range it is stronger but more restricted in compass.

While specific figures are dangerous, they may help in emphasizing our point. Four boys with good, well-rounded bass voices, — four basses — will need usually at least one-half more high voices to balance them: that is, six baritones and even more tenors would be necessary. At least eight alto-tenors would be needed to balance the four basses. Top, or first, tenors, in the young boy's voice, which is still the unchanged voice, have not the brilliancy of the mature changed tenor voice. Consequently, still more of these, possibly ten to twelve, are needed to balance the four rounded bass voices. Thus we have a curious combination: 18 to 20 boys in first and second tenors, balancing ten boys in first and second basses (i.e., 10-12 1st, unchanged or only slightly changed tenors, 8 alto-tenors; 6 baritones; 4 basses — with more basses if they are not well developed). A boys' glee club in the junior high school has, therefore, decided inequalities in the numbers on the various parts. The ear of the director must decide how many voices are needed on each part. There is no such thing as building a junior high boys' glee club on the basis of quartets. It must be built up on the basis of parts balancing each other.

Materials. The varied types of voices which may make up a boys glee club and the varied conceptions of different directors as to the tonal effects to be sought in a junior high club have led to the production of music collections which differ radically from each other. When the club is conceived as having unchanged voices on the two upper parts and changed voices on the two lower parts, the music is much like the ordinary mixed chorus for soprano, alto, tenor, and bass except that the boy altos are not expected to sing so low as women and the baritone or first bass does not go so high as the usual tenor part of mixed-voice arrangements. When the club is conceived as having changing voices on the two upper parts and fairly well changed voices on the two lower parts the music sounds more like a male chorus except that all the voices, especially the 1st and 2nd tenors run somewhat higher than the adult singers, and both baritone and bass have a more restricted range for the boys than for the men. Good material for the combinations of unchanged, partially, and more completely changed boys voices is not yet plentiful, and the teacher must use great care in selection in order to meet the needs of this particular group. At the end of this Note is

printed a list of collections and individual compositions which are worthy of careful consideration.

C. The Mixed Glee Club.

Although ordinarily the least needed in the junior high school, because it so closely parallels the usual singing in the general music classes, the mixed glee club may be very helpful in a number of situations. In large schools it may be a picked group of the best singers — some of whom may be in either the boys or girls glee clubs, although usually membership in one vocal club should suffice for any one individual; it may be an operetta club organized to prepare for a special performance, although usually the operetta should involve members of the boys and girls clubs and even children from the regular classes who are not in any club; when there are not enough interested boys to form a boys glee club the mixed club is a good means of involving at least a few boys; and finally, if a school is so unfortunate as not to have a music class required of all children in at least the seventh grade, the elective mixed glee club will usually be attractive enough to draw the pupils who displayed interest in the sixth grade music, and this club may be used to show the desirability of establishing a required general music class.

The voices and powers of the members will determine the material to be used. Since the term "mixed" refers not only to sex but also to kinds of voices, the membership of the club is understood to include both unchanged and changed voices. Normally the girls will supply all the unchanged or treble voices, although under unusual circumstances some boys might be allowed in that group. But as the discussion of the Boys Glee Club indicated, boys with unchanged voices can be taken care of very well in that boys group as soon as it is organized. The girls will usually sing in two parts and the boys in one or two parts. Beginning groups that have not had much experience may find some effective material in two parts, all of the girls singing a part written in the G or treble clef and all of the boys in the F or bass clef. The constantly increasing number of SAB arrangements provides much good music for two treble parts, soprano and alto, and one changed voice part, which is designated as bass but is of such limited range (usually within the octave from middle C down) that all changed boys voices — tenors, baritones, and basses — can sing it. Finally, of course, there will be the regulation four-part mixed voice music for SATB.

Each director will have to decide what music is suitable for his group. He must be careful not to select music which will strain the voices. The junior high voices are considerably less developed than those in the senior high — both in range and sustaining power.

RECOMMENDED GLEE CLUB NUMBERS

Suitable for Junior High and High School Clubs, although many are better adapted to more mature voices.

BOYS

Unison:

DeKoven, Tinkers' Chorus	Schirmer	Easy	At the end there are four chords in harmony.
Bizet, Song of the Soldier (Toreador)	Birchard	Medium	
Austin (arr.) Twelve Days of Christmas	Novello	Medium	
Oley Speaks, On the Road to Mandalay	John Church	Medium	
Krenser, Netherland Hymn — We Gather Together	Birchard	Easy	
Lehar-Page, Sailing Song	Birchard	Easy	
American-Pitcher, The Erie Canal	Birchard	Medium	
<i>Three Parts: (T.B.B.)</i>			
English-Pitcher, Drink to Me Only With Thine Eyes	Birchard	Easy	
Plantation Melodies, Southern Memories	Birchard	Easy	
Purcell-Pitcher, Passing By	Birchard	Easy	
<i>Four Parts: (A.A.A.T.B.)</i>			
Repper, Oleander Time	Birchard	Easy	
Arcadelt-Pitcher, Ave Maria	Birchard	Medium	
<i>Four Parts: (T.T.B.B.)</i>			
Gordon, L. M.: 4 Songs	White, Smith	Easy	Excellent for beginning four-part singing. Very popular with all boys.
James Bland, Carry Me Back to Old Virginny	Ditson	Easy	
Clay-Powell, Gypsy John	Birchard	Easy	
Nevin, Song of the Armorer	Ditson	Easy	
G. B. Nevin, The Monkey Said to the Chimpanzee	Ditson	Easy	
Cowen, Border Ballad	Birchard	Easy	
Repper, Homeland	Birchard	Easy	
Bullard, A Stein Song	Ditson	Medium	
Bullard, Winter Song	Ditson	Medium	
Geibel, Kentucky Babe	White, Smith	Medium	
Geibel, Summer Days	White, Smith	Medium	Humorous. Very popular. Humorous. Concert.
R. de Koven, Owl and Pussy Cat	Schurmer	Medium	
K. Linders, In a Gondola	White, Smith	Medium	
F. Nevin, Mighty Iok a Rose	John Church	Medium	
Rollicking opera chorus, from Robin Hood.			
Concert			
Cumulative Christmas Song			

Mixed Voices

Clokey, Kye Song of St. Bride.	Birchard	Easy	S.A.T.B.
English-Pitcher, The Coasts of High Barbary	Birchard	Easy	S.S.A.B.
English-Pitcher, Morris Dance.	Birchard	Easy	S.A.A.B.
German Folk Song (Du, Du, liegst mir)	Fox	Easy	
Gounod, Praise Ye The Father	Silver Burdett	Easy	
Russian — Pitcher, The Gypsy Camp	Birchard	Easy	S.A.B. op. T.
Sydenham, Maiden of the Fleur de Lys	Dutton	Easy	
Swabian Folk Song, Come, Dorothy, Come	G. Schirmer	Easy	
Di Capua, Arr. by N. Clifford Page, Maria, Marie	Birchard	Medium	
Coleridge-Taylor, Song of Deliverance	Dutton	Medium	
A. Lassus, Matona, Lovely Maiden	Schirmer	Medium	
Fanning, Miller's Wooing	Ginn, and Birchard	Medium	Soprano and baritone solos.
De Koven, Recessional	John Church	Medium	
Humperdinck, Prayer from Haensel and Gretel	Fox	Medium	
Huss, The Recessional (Kipling)	Birchard	Medium	
Mendelssohn, Nocturne Midsummer Night's Dream	Fox	Medium	Well sustained.
Pinsuti, Good Night, Beloved	Birchard	Medium	
Sibelius, Finlandia	Fox	Medium	
Smith, A Hope Carol	Birchard	Medium	Vigorous.
Stillman-Kelley, O Captain! My Captain	Birchard	Medium	
Strauss, Arr. by McConathy, Beautiful Blue Danube	Birchard	Medium	
Fanning, Viking Song	Ginn	Medium	
Fanning, Daybreak	Birchard	Difficult	
Gounod, By Babylon's Waves	Birchard	Difficult	
Mendelssohn, I Waited for the Lord	Birchard	Difficult	
Saint-Saens, By Trees and by Flowers	Schirmer	Difficult	(in one section).
Wagner, Pilgrims Chorus	Birchard	Difficult	in range.
Strauss, Emperor Waltz	Fox	Difficult	

Collections Containing Material for Many Voice Combinations:

Farnsworth, Dykema, and Armitage, Singing Youth. Birchard
 Beatie, McConathy, and Morgan, The Silver Book. Silver, Burdett
 Beatie, McConathy, and Morgan, The Bronze Book. Silver, Burdett
 Dykema, Dunn, Earhart, and McConathy, Twice
 55 Community Songs, The Green Book. Birchard

A Basic Text for Grades VII, VIII, IX.
 Especially for Grade IX.
 Especially for Grade VIII.

TOPICS FOR DISCUSSION OF NOTES 74 AND 75.

1. Do you know of instances when the distinction between elective and selective was definitely drawn in extra-curricular groups? Were the restrictions set up by the instructor or by the members of the group?

2. Have you had experience which enables you to discuss the advantages and disadvantages of having student officers for extra-curricular music groups?

3. The junior high school principal has asked you whether the elective music groups should be scheduled with all the other extra-curricular activities or whether some of the music groups (which he leaves for you to name) shall be placed at a time when there are practically no other groups meeting. (He probably will put a similar question to the art, dramatics, and physical training teachers.) What will you say to him?

4. The next to the last sentence in Note 74 expresses an idea which is highly favored by general administrators. To what extent is it feasible? Have you ever been in a school where it was put into effect?

5. Doubtless various members of your class have had quite different experiences regarding the popularity of the clubs in the schools from which they came. It will be worth while to have reports on these, provided in each case an analysis is made as to the causes of the conditions which prevailed:— were they due to the music teacher, the principal, the other members of the staff, the enrollment of the school, the location of the building, funds available, or to something else?

6. How adequate is the statement of Aims, in view of your experience and in view of what you would strive to do with junior high glee clubs? Bring up for class discussion any one of the ten which is not clear or not satisfactory to you.

7. In looking through material for girls glee clubs what factors would you consider in selecting some of it for a junior high club and some for a senior high club?

8. Is a boys glee club harder to organize and maintain than a girls club? Does the sex of the director account for some of the difficulties? Is a woman or a man better as director of a junior high girls club? a boys club? or is sex not the important factor?

9. What unsolved questions do you have about the changing voice of the boy and how to handle it?

10. In question 7 change "girls" to "boys" and report your results with 10 pieces of music which the instructor will make available for classification.

11. What use of *a cappella* singing would you make in a junior high mixed glee club? Would you make so much of it that you might justly call the group an *a cappella* choir?

ADDITIONAL READINGS FOR NOTES 74 AND 75.

Beattie, Music in the Junior High School, pp. 144-151 (G)

Breach, When Voices are Changing (Q)

Christiansen and Pitts, The Junior A Cappella Chorus Book (Q)

Classroom Teacher, Vol. 11, pp. 629-643 (G)

Gehrkins, Music in the Junior High School, Ch. 6, 7 (G)

Gibb and Morgan, Glee Music

Music Educator's National Conference, Yearbook for 1936, pp. 221-226, 263-264 (G)

National Society for the Study of Education, Part II, Ch. 5 (G)

Pierce and Liebling, Class Lessons in Singing (R)

Pitts, Music Integration in the Junior High School, pp. 30-32 (G)

NOTE 76. SPECIAL INSTRUMENTAL GROUPS: ORCHESTRAS; BANDS; FIFE, BUGLE, AND DRUM CORPS; SMALL ENSEMBLES; AND PIANO CLASSES.

Instrumental music always has a strong appeal for young and old. American schools in a few instances have had instrumental groups for a half century or more. But the systematic development of instrumental music in our schools has taken place since the opening of this century. There is still much to be done.

Three types or stages in the school's use of instrumental music, in relation to the acquiring of technical skill, may be noted. *Stage (or type) One.* All technical facility is acquired outside the school, capable players being grouped in a school orchestra or band, frequently under the direction of a teacher who is not qualified to improve the technical ability of the members. *Stage Two.* The school, on a free or small fee basis, organizes study classes in various instruments and thus produces additional capable players who, with those privately prepared, form a school orchestra or band or both. The group playing continues along much the same lines as those indicated in stage one. The orchestra or band may still be under the direction of someone who either is not capable or not interested in using the orchestra and band as agencies for developing technical skill. *Stage Three.* The school in this stage regards instruction and performance, acquiring technic and applying it, as so closely related, so mutually dependent that pupils start simultaneously in a performing organization and a study class, these being considered as a normal school subject and hence, like other subjects, carrying no special fee. The leader is now necessarily also a capable performer and instructor so that the problems encountered in the ensemble are used as points of departure for special technical study in the various segregated groups.* If, under this arrangement, two or three periods a week are assigned for orchestra or band, one period should be devoted to the ensemble — the whole orchestra or band playing concert numbers or

* A much more complete statement of this *Three Types or Stages* idea will be found in the manuals of *The Church and Dykema Modern Orchestra and Modern Band Series* published by C. C. Birchard and Co., Boston.

shorter pieces — and the other period or periods to subdivisions of the organization — as many as possible — working on technical problems arising from the needs which were evident in the ensemble period. If there are four or five periods a week, two, or when the technical powers of the players permit, three, should be devoted to the ensemble.

The use of the term *stages* implies a continuity of development through first, second, and third, which is far from universal and possibly far from desirable. *Stage one* may legitimately continue in some small school system in which it is not possible to engage a music teacher who is qualified to give instrumental instruction — although that type of training is now almost always included in the better courses for school music teachers; *stage two* is still defended by some instrumental specialists as a permanently desirable arrangement; while, finally, advocates of *stage three* maintain that this arrangement not only may but should be entered upon immediately without having gone through stages one and two. So again we must say that the teacher, knowing the various possibilities, must decide on the basis of local conditions and his own powers, whether he will try to have an orchestra or a band or both; whether these will be made up solely of players who are already equipped to perform their parts; whether he will start some string, woodwind, brass, and percussion classes (taught either by himself or by someone else, free or on a fee basis) from which an orchestra or band will later be formed — possibly not until the ninth grade or the senior high school; or, finally, whether he will start the actual orchestra or band at once, accepting as members any promising children whether or not they have already had instruction upon the instrument they are to play, and, by giving them appropriate material and the right kind of instruction, have them acquire technique and also play pieces at the same time. Before we turn to the individual discussion of the various instrumental activities listed in the title of this Note, let us consider, as we did with vocal activities, certain aims which are to be sought in practically all instrumental activities.

Aims of Junior High School Instrumental Activities:

1. To provide a wholesome outlet for the social, "gang," or joining tendencies of youth.
2. To transform natural manipulative tendencies into useful skills.
3. To bring to satisfying expression some of the vague emotional stirrings of youth.
4. To lay the foundations of attitudes and habits upon which future playing developments may be built with a minimum of waste.

5. To establish helpful relationships between the instrumental activities of the home and of the school.
6. To assist in the growth of standards for judging the playing of one's self and of others.
7. To contribute to the development of musicianship in such matters as intonation, tone quality, note values, phrasing, attack and release, ensemble playing, interpretation, etc.
8. To develop pride in the alertness, concentration, and responsibility which good ensemble playing requires.
9. To increase self-respect in the players by helping them to gain proficiency and to seek perfection in all their playing.
10. To extend participation in playing upon instruments by greatly lowering the cost of instruction, and when possible making it as free as other instruction in the school.
11. To present some conception of the richer, more satisfying life made possible by adequate participation in instrumental activities.
12. To make worthwhile contributions to the social life of the school and the community.
13. To clarify the conception that the aim of instrumental study in the schools is principally cultural and social, and only incidentally and remotely vocational.

A. Orchestra

The orchestra is the easiest or the hardest instrumental organization to establish, according to the procedure used and the type sought. If the teacher is content merely to bring together the children who can already play and to form from them an orchestra, whatever the instrumentation may be, the task is very easy. (See, in our discussion above, **Stage or Type One**.) But if he wishes to involve more children and to build toward a permanently well balanced orchestra, he must arrange for instruction. (See **Stages or Types Two and Three** above.) To build a good orchestra, especially a good string section, requires time, effort, skill, and persistence.

The **Stage One** plan may occasionally produce a good orchestra but usually it is poorly balanced. Nevertheless by this plan something can frequently be produced as soon as the teacher attempts it. An orchestra composed of a piano, a violin or two, and a saxophone is not much but it is better than nothing — providing each player does his best and works for the good of the whole. These players should not be wasted nor need they be even when the teacher desires to have a larger and better balanced group. In accordance with the principles indicated in

stage three above, there have been worked out ideas and materials by which players of several degrees of advancement may be combined in the same orchestra, with all working effectively. The parts for the various instruments are so arranged that players on the same instrument have material adapted to their various powers. For the violins, for example, there will be three or four parts ranging from extremely simple to rather difficult. For the clarinets, the trumpets, the trombones, and the rest there will be two or three grades of difficulty in the same piece. For the pianists, of whom there are usually enough so that one or more capable players may easily be found, parts are written which contain, either in the stipulated or the optional notes, all of the important melodic material. Hence when any of the other instruments are unable to play the melodies assigned to them in the more difficult parts, and are able to play only the simpler parts, usually made up of harmonic tones, the pianist can easily supply the missing melody. So everyone plays the notes which he can manage and from some one or more players — always as a last resort using the pianist — the necessary tune will emerge. This procedure is not to be a hit-or-miss or chance affair, but is to be worked out by the players and director jointly. The assignment of parts will change according to the progress made by the individual players. This will be determined by the showing made in the full orchestra and also in the extremely necessary small ensemble or sectional rehearsals, where greater attention can be given to the problems of the individual players. For details of this procedure, the instructional and concert material and the teachers manuals accompanying it, as listed below, should be consulted.

School bands and orchestras have been carried on for many years, usually on the results obtained in private study although in not a few instances the bands have been started in the schools by teaching all the players in groups to play their instruments. Much can be done in the grade schools by an enterprising teacher without the aid of special band or orchestra training and without instrumental classes to draw upon. In 1913 Miss Jennie Jones of Los Angeles attracted attention to her remarkable lower grade orchestras. She took anything she could find: a mouth organ, a triangle, and a jew's harp were enough to furnish the beginnings of an orchestra. Whenever she found violins, flutes, cornets, trombones, saxophones, or anything else, she added these. Gradually the idea grew, children became interested, took lessons on special instruments until well balanced orchestras were developed in all the grade schools. This experience can be duplicated more easily today because of the excellent instruction books and simple ensemble numbers which have since been published. While of course best results will come

when there are instrumental classes and a specially trained band and orchestra leader, any ordinarily musical teacher can build up an organization that will greatly interest the players, wonderfully stimulate school spirit, produce music that is at least tolerable, and inspire many children to study music more thoroughly. Such material as the *Maddy and Giddings* books, *Fun in Music*, and the instructional lessons given by Dr. Maddy over the radio, are based upon this idea of using any combinations of instruments available. While these ideas have much to commend them, they must not be used as a model for a well-rounded school instrumental program. They are rather preliminary to such a program.

It will be best for the novice at leading these organizations, after thoroughly studying the instruction books and folios obtained for the young players, to separate them into the various choirs of strings, wind, and brass, and to rehearse each of these groups separately on each selection before having the entire group play together. By this means not only will errors be detected much more easily but an appreciation of the value of the various parts and instruments will be obtained. Also it will be possible to arrange substitutions for missing instruments. A baritone horn or a saxophone may be called on to play the cello part; a mellophone to substitute for a French horn; a muted violin for the oboe; a reed organ for the clarinet or the entire reed section, etc.

The teacher should become well versed with the orchestra before attempting a band, because in the latter the matter of transposing instruments is much more complex. It will be learned that in the band the clarinets and cornets usually take the music assigned to the violins in the orchestra, and that alto horns in the band supply the accompaniment for which the piano was so serviceable in the orchestra. All these and many other matters are worked out in detail in several of the books that are listed below.

We first present, however, a formulation concerning orchestra instrumentation.

MINIMUM INSTRUMENTATION FOR ORCHESTRA

Although, as stated, orchestras have been formed with a great variety of instruments, it is wise always to have in mind an ideal instrumentation. The following minimum instrumentation (24 instruments) will serve excellently as the core about which a full symphony orchestra may eventually be gathered, if the instrumental program develops as well as it should. The piano has been omitted from the list below, although it will probably be called upon in the future, as it was in the past, far too

frequently as a substitute for one or more instruments. But true orchestral tone is produced much more quickly when the piano is banished.

6 first violins	2 B flat clarinets
4 second violins	2 French horns (to be replaced by mellophones only when unavoidable)
2 violas	
2 cellos	2 B flat trumpets
1 string bass	1 tenor trombone
1 flute	1 percussion

If the minimum can be increased to 30 the following 6 instruments should be added: *

- 1 additional flute
- 1 oboe
- 1 bassoon
- 1 additional trumpet or cornet
- 1 additional tenor trombone
- 1 additional string bass (to be replaced by BB flat bass tuba
only if extra string bass is not available)

MATERIAL FOR BEGINNING ORCHESTRA

1. Ascher's Beginners Orchestra Book. Very good to obtain quick results, regardless of foundation. Not enough drill exercises for real beginning. Better for strings than for wind. Ascher.†

* The following program, given in the spring of 1938 by the All City Junior Orchestra of Dallas, Texas, indicates the type of material studied in a well developed instrumental program.

Part I

H. M. S. Pinafore	Arthur Sullivan
Viennese Melody (Strings only)	Fritz Kreisler
Shepherd's Dance (from Henry VIII)	Edward German

The Orchestra

Part II

Piano Solo: Sonata, Op. 49	Beethoven
Trombone Solo: Castles in the Air	Walter M. Smith
Trumpet Solo: Three Kings	Walter M. Smith

Part III

Ballet Music (from Rosamunde)	Franz Schubert
The Emperor Waltz	Johann Strauss

The Orchestra

N. B. The assisting violas, cellos, and string basses are from the various Dallas High School orchestras.

† For complete names and addresses of publishers see Part IV, S

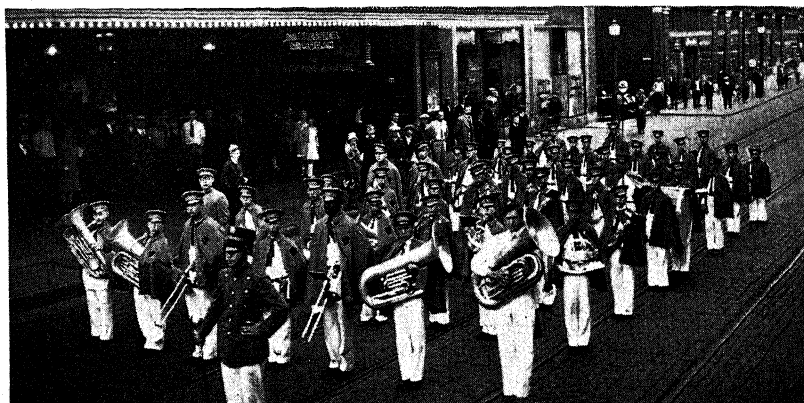
2. Barnhouse, *The Melodic Orchestra Folio*. Easy, well edited. Very good grade of material. Barnhouse.
3. Cheyette-Roberts, *Setting the Pace*. Graded pieces for a young orchestra, including chorales. Carl Fischer.
4. Church and Dykema, *Modern Orchestra Training Series*. 2 volumes for all orchestra instruments and 2 Hand and 4 Hand Piano (the 4 Hand being cued for the Conductor). Adapted to the needs of beginners alone, and of groups containing beginners and players with experience. Two, three, or four graded parts for each instrument. Uses tunes or pieces from the very beginning. Birchard.
5. Coerne and Tracy, *The Community Orchestra Book*. Simple, effective arrangements for all the songs in the *Twice 55 Brown Book*. Suitable for accompanying singing or for independent performance. Birchard.
6. Delamater, *Rubank Beginners Orchestra Folio*. Preparatory lessons of a very formal nature followed by easy folk tunes. Rubank.
7. Fay, *Orchestra Method*. Well grouped technical exercises lead gradually into playing of pieces. Music Service.
8. Fischel and Bennett, *Gamble Class Method for Strings*. For teaching all the strings together or violins, violas, cellos, or basses alone. Gamble.
9. Gordon, *The School and Community Orchestra*. Very fine material to introduce ensemble playing after pupils have learned fingering of instruments. Only a few pieces and none of these long enough for programs. Willis.
10. Jenkins, *Beginners Orchestra Book*. Material good, but Exercises too close together. Pages appear confusing. Jenkins.
11. Lake, *Standard Orchestra Folio, Vol. 1*. 12 attractive program numbers for beginners. Berlin.
12. Lockhart, *The Lockhart Orchestra Class Method*. After 150 very formal exercises a "Little March" is introduced in which the various instruments play together. Pictures and diagrams. Witmark.
13. Maddy and Giddings, *Fun in Music*. Simple tunes arranged for practically every instrument, most of which play the melody. American Book Co.
14. Maddy and Giddings, *Universal Instrumental Course*; also *Graded School Orchestra Series*. All instruments given practice in playing both melody and harmony parts. Willis.

15. Metcalf, Transition Orchestra Folio. Well graded simple pieces. Fillmore.
16. Pepper, Elementary Band and Orchestra Collection. Good for wind instruments. Good exercises and plenty of pieces for ensemble. Poor for strings. 3 violin parts. No viola. Pepper.
17. Righter, Revelli, Rebmann, and Schmidt, The World of Music Orchestra Course. Each book contains pictures, diagrams, and exercises for one special instrument, followed by thirty-one pieces for full orchestra, many of which are suitable for program use. Ginn.
18. Root's Beginners Orchestra, Book 1. } Both helpful collections.
Root's Beginners Band, Book 1. } Easy.
Root's Instrumental Course. Based on the idea of relating instrumental work in the schools to class room singing. Material consists largely of melodies (with words for singing if desired) such as are given in the usual school music series. Individual orchestra parts and three teacher's manuals. Root.
19. Stock, Dasch, and McConathy, Symphony Series of Orchestral Programs. Volume 1 of this fine series is not beyond the powers of good beginning groups. Silver, Burdett.
20. Zamecnik, Fox Young American Orchestra Folio, Vol. 1. Very practical first program pieces for beginning orchestra. Fox.

B. Band

A band is both harder and easier to establish in the Junior High School than an orchestra: harder in that it cannot be merely assembled (see discussion of Type One orchestra); easier in that, not being able to use the piano to fill in missing parts, the band, as soon as it becomes a real organization, must have a fairly good balance of parts. Orchestras are frequently organized without the necessity of buying new instruments; when a band is organized, instruments for the entire organization are often purchased at one time. Some instrument manufacturers will supply all the instruments for a band on the weekly payment plan; if there are similar plans for orchestras, they are not widely known. The following typical minimum instrumentation for a beginning band indicates at once its self-sufficiency and the necessity of having it complete. It takes money to start a band, where-as an orchestra is often started without special funds. Frequently outside organizations such as mothers' or fathers' clubs, civic service clubs, or even business firms or individuals will provide all or a large share of the money not only for band instru-

ments but also for uniforms. The band has a spectacular and civic appeal, even in its beginning period, which an orchestra can only acquire after attaining a rather high degree of ability.



Flint, Michigan, Junior High School Band on parade.

MINIMUM INSTRUMENTATION FOR BAND (26)

- 1 flute
- 8 B flat clarinets
- 1 E flat alto saxophone
- 1 E flat baritone saxophone
- 5 cornets or trumpets, preferably 3 cornets and 2 trumpets
- 2 French horns (to be replaced by mellophones only when unavoidable)
- 3 tenor trombones
- 1 baritone
- 1 E flat tuba
- 1 snare drum
- 1 bass drum
- 1 cymbal, etc.

If this minimum instrumentation of 26 can be increased to 33, the following most desirable instruments should be added:

- 1 additional flute (doubling with piccolo)
- 1 oboe
- 1 bassoon
- 1 B flat tenor saxophone
- 1 additional B flat cornet
- 1 additional French horn
- 1 BB flat bass

Types Two and Three will be used for the instruction and, as adequate material becomes available, for combining proficiency in technique and the playing of pieces suitable for programs; **Type Three** should predominate. Much attention should be given to developing good tone by using pieces and exercises consisting mainly of sustained notes. The playing of marches, which is, of course, the life of the young band, must be interspersed with more sustained music. The beginning band in other words, must, like the great university bands, prepare to be not only a marching, pep, organization for sport events and special celebrations, but also a concert organization, playing pieces which are worthwhile for listening purposes alone. A good band can also at times play accompaniments to school singing, especially when there is not an orchestra. As in the glee clubs, student officers may wisely be used in all the instrumental groups.

MATERIAL FOR BEGINNING BAND

1. Ascher's Beginners' Band Book. Tuneful and simple. Full instrumentation. Piano book, which also serves as conductor's score. Ascher.*
2. Bennett Band Book. Three volumes. A standard and very useful collection, especially good for marches. No conductor's score. Fillmore.
3. Cheyette and Roberts, Bridging the Gap. Very helpful for first year bands. Teacher's Manual. 4 line conductor's score. Carl Fischer.
4. Birchard Band Book. 64 selections from the Brown Twice 55 Community Song Book arranged to be used either as independent numbers or as accompaniment to singing. No conductor's score. Birchard.
5. Church and Dykema, Modern Band Training Series; Book I, Part I, Foundation Pieces (57 numbers, ranging from 8 measure phrases to full length marches); Book I, Part II, Concert and Parade Pieces (14 full length numbers, ranging from simple Patrol to a selection from Brahms' First Symphony). Book for each instrument contains two parts of different grades. Part for piano and piano accordion. Full (18 staves) conductor's score. The teacher's manual covers Parts I and II. Birchard.
6. Fay, Band Method. Very systematically arranged exercises and pieces. Music Service.

* For complete names and addresses of publishers see Part IV. S.

7. Goldman Band System. Book II stresses intonation, phrasing, and tone quality through the use of hymns, chorales, and other short pieces. Carl Fischer.
8. Holmes, Recreation Band Book. Fifteen numbers in easy arrangements, including marches, serenades, and overtures. Fitzsimmons.
9. Jenkins, Beginner's Band Book and Instructor. A favorite with children. Jenkins.
10. Lake, Marchette Band Book. Sixteen easy marches by an experienced arranger. Theodore Presser.
11. McAllister and Lake, Standard Band Book No. 1. Overtures, marches, serenades, and waltzes. Berlin.
12. McConathy, Morgan, and Clark, Ditson School and Community Band Series. In addition to pieces each book has fingering chart and scale studies. Ditson.
13. Metcalf, Transition Band Book. Designed to lead from formal exercises to pieces by the use of thirty-one very easy original tunes. Fillmore.
14. VanderCook Band Book. Sixteen snappy waltzes well adapted to grade and junior high-school bands. Carl Fischer.

C. Fife, Bugle, and Drum Corps.

A drum corps with the addition of fifes or bugles, or both, may serve many useful purposes. In small schools it may be a preliminary to the organization of a band or orchestra; in larger schools which already have one or both of these, it may supplement them and involve children who have not yet developed power or persistence for more skillful playing. For marching purposes the corps is frequently quite as effective as the band and in certain concert numbers it can be combined with the band to great advantage.

There are many significant musical values in these various corps. Drumming is particularly valuable as a general test of musicianship and it may be quite safely stated that anyone who cannot learn to play at least the simpler drumming strokes in good rhythm, is definitely lacking in musical endowment. The necessity of reading and performing accurately the music for the drummer is a strong stimulus to mastering notation. Playing fife is an excellent introduction to flute and piccolo playing and therefore may lead to membership in the band or orchestra. Playing bugle with its practice in breath and lip control, tonguing, and the formation of the harmonic series opens the way to playing any of the brass instruments in the band or orchestra.

Partial List of Suitable Music

1. DeVille, National Fife and Drum Album: Carl Fischer Co.
2. Eureka Method for Drum: Oliver Ditson.
3. Ludwig Drum and Bugle Corps Music: Ludwig and Ludwig.
4. Safranek, Complete Instructive Manual for Bugle, Trumpet, and Drums: Fox.
5. Scott, Bugle Band Manual: Rubank.

D. Other Instrumental Groups.

Either as supplementary to or as substitutes for the band and orchestra, various smaller groups of two to a dozen players may perform. For strings there is material involving two or more violins only, or violins with viola, or with cello, or some of these combinations with double bass, or that perfection of all string ensembles, the string quartet. There are likewise a great variety of woodwind ensembles and brass ensembles and combinations of the two. The piano and the reed organ may be combined with any one or any combination of instruments even including, when properly subdued, the saxophones.

The wise teacher may moreover make use of even more lowly instruments — mandolin, banjo, guitar, accordion, harmonica or mouth organ, and flageolet, all of which, especially outside the school, have very legitimate functions. So valuable however are the instruments which combine in the orchestra and band, that these less complete instruments should be used, at least for the more capable pupils, as introductory to those which have greater ensemble possibilities.

SUGGESTIONS REGARDING MUSIC

Practically all the collections listed earlier in this Note for orchestras and bands lend themselves to playing by small groups, such as trios, quartets, etc. In the Church and Dykema Orchestra Series, for example, the four violin parts form a complete unit; in the Band Series the Cornets, the Horns, the Clarinets form musical wholes. Each Director may, therefore, examine the collections he has on hand to see if they will not yield material for small combinations. We list, however, a few publications which are specifically written to develop chamber music playing.

1. R. G. Winslow: 16 Simple String Quartets: C. C. Birchard & Co.
2. Brown, Editor: Polychordia String Library: Oxford University Press
- 3 & 4. Cheyette, Tritone and Fourtone Folios: Carl Fischer Co.
5. Fox Ideal Instrumental Quartets. Sam Fox Co.
6. Holmes, Rubank Concert Ensemble Album: Rubank Co.

7. Maddy and Giddings, Willis Instrumental Quartet Repertoire: Willis Music Co.
8. Various Composers, Witmark Small Ensemble Library: Witmark Co.

E. Piano Classes.

If piano classes were widely introduced in the junior high school, they would probably exert a tremendous influence on the musicianship of our country. While these classes might with great advantage be introduced earlier, say in the 4th grade, beginning classes in 7th, 8th, or even 9th grade may still produce effective and decidedly worthwhile results. The motivation of intensive study of music notation already commended as one of the significant values in the instrumental study discussed earlier in this Note, is present to an even higher degree in well directed piano study because of the greater need of command of notation when more than a single tone is to be played at one time. And while the band and orchestra instruments have great social value because players upon any of them need other players for full musical effect, this very advantage is sometimes disastrous to players when they are cut off from their fellows. The piano is both an invaluable ensemble instrument and also a complete solo instrument. When we consider therefore the broad musicianship which good piano instruction develops, and the lifelong independent pleasure which this instrument gives to persons who can play it even if only moderately well, we can better understand the basis for the opening sentence in this paragraph.

Materials and methods for class piano teaching are now so easily and so inexpensively available that any capable school music teacher can in a short time prepare herself for this type of instruction. Six to twenty children can be instructed at one time and can be given, with a single piano, enough opportunity actually to play in the class lesson, so that they can practice at home intelligently and profitably by themselves. This preparation for home practice is greatly facilitated if during the class lesson in school each child has before him some reproduction of the piano keyboard upon which he may pretend to play as the teacher gives directions or as each child in turn goes to the actual piano and plays. The dummy piano keyboards may be only flat printed pieces of cardboard or they may be made of papier mache with grooves and elevations which give the feeling for the white and black notes on the piano. Best of all are the compact little contrivances now available at only a little more than a dollar each in which the keys actually move up and down with a "touch" movement closely approximating that of the actual piano.

The class piano instruction has rightly dignified playing by ear as introduction to playing by eye or reading. Children are commonly

taught by this plan to sing the melody first with their voices and then to sing it with their fingers. The melody is played either in unison with both hands or distributed between the hands. In the latter case the melody frequently lies in the middle of the piano keyboard and thus involves the use of both bass and treble staves. This establishes the necessary connection between the two staves by showing that they are merely the lower and upper parts of the Great Staff of eleven lines with C in the middle.

So long as the children play only melodies with but a single tone at a time, the teacher adds background and richness by playing the harmony. When the children begin to play both melody and accompaniment, the latter consists of a few simple chords played either in blocks or broken into arpeggios. The chords are often supplied by the children at first by ear and thus lead easily into original composition.

From such simple beginnings, well graded material properly presented and aided greatly by the spirit of emulation which accompanies all good group teaching, will soon grow surprising accomplishments which often not only parallel but even surpass an equal amount of private instruction.

While it is desirable to have this instruction furnished free, it may not be possible in many schools. A small fee however from each pupil of from fifteen to fifty cents a week (depending on the number of children in the group) will usually be adequate to compensate a qualified instructor for two class lessons a week.

ADDITIONAL READINGS ON TEACHING PIANO IN CLASSES

- Earhart, Boyd, and McNair, *The Young Student's Piano Course Teacher's Manual* (J)
Giddings and Gilman, *Public School Class Piano Reader, Teacher's Manual* (J)
Miessner, *Melody Way to Play the Piano, Teacher's Manual* (J)
Music Educator's National Conference, *Yearbook of 1933, Class Piano Problems* by Burrows and others, pp. 161-167, 153-160 (G)
Music Educator's National Conference, *Yearbook for 1936, Harold Friedman, Raymond Burrows, and Julia Broughton* (G)
Schelling, Haake, Haake, McConathy, *Oxford Piano Course, First Teacher's Manual and Second Teacher's Manual* (J)

LIST OF SUGGESTED MATERIAL FOR PIANO TEACHING

First Year Pupils — Junior High Age

- Bauer, Diller and Quaile, *Books I and II* (I)
Daniels, *The World of Music* (I)
Davis, *The Concord Series, Vol. I* (I)
Schelling, *Oxford Piano Course, Beginners Book for Older Pupils* (I)

High School and Adult Beginners

Ahearn, Blake, and Burrows, *The Adult Explorer at the Piano* (I)
Diller, *Key Board Music Study* (I)
Laurence, *Happy Moments from Bach, Mozart, and other Masters* (I)
Miessner, *Master Melodies* (I)
Schelling, *Oxford Piano Course, Beginners Book for Older Pupils* (I)
Smith, *One Hundred Two Part Canons* (I)

NOTE 77. CREDIT FOR MUSIC STUDY.

There is as yet no one prevailing practice in junior high schools regarding credit for the various studies. The tendency is to adopt the senior high school practice of granting units of credit for separate subjects in the 9th grade, and even to extend it downward to the 8th and 7th grades. There are, however, many administrators who advocate applying to the three years of the junior high school the grade plan of considering the entire school program of the students as a unit. These administrators desire that credits for college entrance (which to a remarkable extent still fix the credit plan of all high schools) shall be calculated on the basis of the studies pursued in the 10th, 11th, and 12th grades only. This procedure would completely free the junior high school from the domination of the college which is still felt in the 9th grade, and would permit that variation in courses to meet individual needs which was discussed in Note 64.

Both because the universal practice will doubtless not be established for a number of years and because most teachers will be called upon to consider the question of the relative weight of various subjects of study, we present a brief statement of the plan used by the North Central Association of Schools and Colleges. One unit of credit is granted for a subject which is studied in a class which meets for two hundred minutes a week (five days for forty minutes each or four days for fifty minutes each) during thirty-six weeks and which is accompanied by study outside the class (home work) for at least an equal amount of time. In other words, four hundred minutes a week throughout the full school year of class work and preparation is required for a unit of credit. Laboratory work or unprepared class work is granted half as much credit as that which is prepared.

The application of this to music classes simply means that any activity will be granted that portion of a unit of credit which the amount of time devoted to it weekly sustains to four hundred. If a music class meets twice a week for a fifty minute period (100 minutes) and the children devote a like amount of time to home work (thus totalling 200 minutes for class work and preparation) it should receive one half of a unit of

credit. If a music group meets for two fifty minute periods weekly but devotes no time to preparation outside the class (thus totalling 100 minutes a week) it should receive one fourth of a unit of credit.

The above procedure is not difficult to work out with music instruction which is given entirely in the school by regularly employed teachers. It is interesting to note that the **Stage or Type One** music instruction (Note 76) has involved the schools in the consideration of giving school credit for music study carried on without the aid of the school.

CREDIT OR RECOGNITION FOR OUTSIDE STUDY

In many 7th, 8th, and 9th grades there are pupils who study music with private teachers. The question frequently arises: Shall this study be carried on in addition to the complete school program or shall it in some way serve as a substitute for certain school subjects or portions of them? If the child who is in the school piano classes or is playing violin in the orchestra or trombone in the band receives credit for this activity, should not credit be given to the child who is taking private lessons on any of these instruments? The only reasonable answer seems to be yes if he is profiting as much by private study as he would from school study.

The problem, then, of credit for outside study is one of establishing conditions which will insure at least as high a standard of private study as that which the school maintains for instruction carried on within its walls. To bring this about the school must be assured that the private teacher is qualified to give satisfactory instruction and that the pupil applies himself adequately. Unless there is some system of state certification for private teachers the school authorities must set up certain standards for private teachers — either by requiring a degree, a certificate, an examination, a demonstration or some other means which will demonstrate that the teacher is qualified. The pupil by a series of reports, examinations and demonstrations must present evidence that he has made sufficient progress to warrant giving school credit. Reports made out by the pupil on forms supplied by the school should be filed with the school weekly or semi-monthly to show how much practicing has been done each day and what music has been studied. These should be approved and signed by a parent and the private teacher. At the end of each term the pupil should, on request by the examiner appointed by the school, demonstrate his progress by playing portions of the work he has studied. In smaller school systems the examiner may be the supervisor or teacher of music; in larger school systems a committee of outstanding musicians or one of them may be used.

TOPICS FOR DISCUSSION OF NOTES 76 AND 77

1. The varied experiences of the members of your class probably include contact with all three types of instrumental instruction described in Note 76. There may also be students who come from senior and, especially, junior, high schools in which there is no systematic use made of instrumental music. Recall and classify all these schools as to the three types, and endeavor in each case to explain why the conditions prevailed. If you were to return to the 7th, 8th, and 9th grades from which you came, what would you suggest for the development of their instrumental program?

2. Are the statements of the thirteen aims of instrumental activities adequate for a vital program? Are they too idealistic or sentimental? How many of them have you ever seen exemplified? Do you think they are capable of realization? Under what conditions?

3. If you were teaching in a junior high in which there was no instrumental group, which would you start first, an orchestra or a band? What factors would influence your decision?

4. The good small ensemble for which the instrumentation is given totals 24 players. What would you omit to cut it to 20 players? What, if you could have only 15 players? If you were to increase it to 35, 40, or 50 players what instruments would you add?

5. Does the discussion of Band unduly stress the necessity for a fairly complete instrumentation? Is it actually more difficult to produce acceptable music with a "pick-up" band than with a "pick-up" orchestra?

6. Discuss along the lines of the questions in Topic 4, above, the given band instrumentation.

7. What would your attitude be if, when you were planning to organize a Drum and Bugle Corps, the local branch of the American Legion or Veterans of Foreign Wars informed you they would be willing to take the group out of your hands?

8. Similar situations might arise in connection with other small instrumental groups. Would you prefer to have the school or community groups or some parents supervise the organization and direction of string or brass quartets, trios, etc? What about church orchestras, mandolin clubs, or harmonica groups?

9. Does the junior high school period seem to you too late for children to start studying the piano? Can you see any advantages in beginning at this stage? What would you think of having senior high students or adults start piano study?

10. Does this entire discussion of instrumental activities in the junior high school seem to you based upon a conception of time, money, and teaching ability which is unreasonable and impractical? Do you believe any schools in this country have as rich a program as that which is suggested in this note? Under what conditions do you think such a program could be developed? Do you think it fair to taxpayers and the rest of the school program to try to have so much instrumental activity?

11. How early in your school career did you become conscious of the question

of credits for studies? When did you understand it? Do you know now how your high school credits were calculated? Have the credits assigned for courses seemed to you fair and consistent?

12. Taking any fixed credit assignment in your present college course as a basis, figure out what credit might justifiably be assigned for some of the non-credited school activities in which you are or might be engaged.

13. Do you think junior high school credit should be granted for music study carried on with private teachers outside the school? If so, devise the complete machinery for carrying this out. You may be called on to do this when you are in a teaching position.

ADDITIONAL READINGS FOR NOTES 76 AND 77

Beattie, *Music in the Junior High School*, pp. 151-172 (G)

Church, Norval L., and Dykema, Peter W., *Modern Band Training Series*, Teacher's Manual, C. C. Birchard & Co., Boston, 1939 (J)

Church, Norval L., and Dykema, Peter W., *Modern Orchestra Training Series*, Teacher's Manual, C. C. Birchard & Co., Boston, 1934 (J)

Classroom Teacher, Vol. XI, pp. 647-656, 665-675 (G)

Coleman, *The Marimba Book* (J); *Your Child's Music*, Ch. 12 (G)

Gehrkins, *Music in the Junior High School*, Ch. 8, 9, 10, 11, 13 (G)

Hamilton, *Piano Music, Its Composers and Characteristics* (A)

Maddy and Giddings, *Instrumental Class Teaching* (J)

Music Educator's National Conference, *Yearbook for 1936*, pp. 263-276, 255-258, *Yearbook for 1937*, pp. 303-322 (G)

National Society for the Study of Education, part II, Ch. XIV, pp. 82-83, 48 (G)

Schelling, Haake, Haake, McConathy, *Oxford Piano Course*, pp. 95-123 (J)

Woods, *School Orchestras and Bands* (J)

NOTE 78. THEORY.

Some of the pupils who have had in the general music of the 7th and 8th grades, some elementary theory — notation, scales, key signature, writing melodies, and possibly the very beginning of harmonic writing — may desire to have as an elective study in the 9th grade, some additional practice with this material and some work in advance of it. Moreover, as the school's contribution to the private applied music study, a class in theory is so helpful and so saving of the private teacher's time and effort that it is indispensable when there are several students taking outside lessons for school credit. The special theory class may easily meet the needs of both groups. Its chief purpose should be to clarify and make vital a type of study that is frequently uninteresting and of little practical use because it is treated hurriedly and as of comparatively little importance. The private teacher is so concerned with having the pupils perform that the study of theory is usually neglected and the talented children in the general music classes are held back by

The writing of original melodies, and the playing of complete compositions, either with or without the writing of them, should be carried on both from the point of view of free or emotional expression and of formal, well-thought-through, rules or formulas.

Paralleling the special work in rhythmic dictation should go the building of scales based both on examination of typical songs in the scales to be studied and the formulas deduced from these (see Note 21). The following presentation of some theory study of the minor mode may be used either with a special theory class or in a general music class which needs it and is prepared for it.

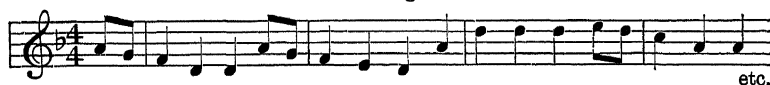
In taking up the theory of the minor mode it is well to relate the study to the music which the children know through songs or listening lessons, and to have them understand that they are to study the material out of which certain kinds of music are made. They are interested in learning that various scales furnish the tones out of which the melodies and harmonies of music are made. Reference should be made however, to the fact pointed out in Note 5, that scales are merely the formulation of the principles of tonal similarity in melodies. Songs *precede* scales.

After reviewing minor songs already learned by the children, fresh material may be introduced by singing and playing some of the old folk music such as may be found in good collections. The illustrations chosen should first exemplify the use of the tones of the normal minor scale, such as the following. Although the tones used are only those indicated in the key signatures, the effect is decidedly different from the major feeling suggested by the same signatures.

Old Irish Tune



Old English



American Indian

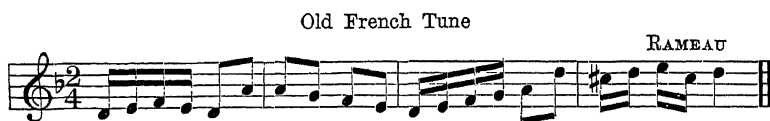


There is in these songs a certain simplicity and quaintness that render them old-fashioned, and unlike our present day music. From a study of such melodies the normal minor scale may be interestingly developed. Students should determine the main characteristics shown in these

examples — the general feeling of minor, the establishing of La as the key center, and especially the tendency toward the use of the lower La as key center. It should then be pointed out that the upper La does not naturally suggest a close when approached from below, because the tone below it, being a whole step away, does not give the impulse into La and hence the sense of finality which is familiar in the major scale where Ti (a half step away) precedes Do. After this is made clear it is desirable to show the *harmonic* need for raising the pitch of the seventh tone of the normal minor scale. This may be demonstrated not only by recalling the examples already presented, but by playing the dominant chord with and without the alteration, emphasizing the desired effect.



Many examples of songs written in the **harmonic minor** form may be found. Here is one:



The effect of the raised seventh is clearly seen in a stronger feeling for the magnet or home-tone. From this may well follow the study of the harmonic minor scale in which will be found a very rugged, stern effect such as a composer sometimes desires to express in his music.

Finally, for the further development of the minor forms commonly met, may be used some such tune as follows:



In this there may be felt a smoothness and sweetness which neither of the other scales possessed, due to the more melodious succession of scale tones which form what is known as the **melodic minor** scale. The development into the study of this last scale becomes a simple matter and takes on vital interest as pupils realize that this scale developed as the melodic content of songs became more natural and singable. Thus it is simply the organizing of a growth in musical feeling employing tones more natural and singable.

For a thorough acquaintance with this material many supervisors

follow the plan printed below. The fundamental principles here involved are agreed to by everyone. The methods of teaching them are not so uniform. Whether, for purposes of singing, the minor scales should be considered as entirely new tonal combinations with an independent key tone or tonic which shall be designated as **one** or **Do** of the scale, or should be considered as variants of the now thoroughly familiar major scale and hence have the initial or key tone called by its name in the major scale, namely, **six** or **La**, is a matter of some disagreement. For those few supervisors who teach music without the use of syllables, naturally it will be **one**. For those who do use syllables (by far the large majority), the practical thing, because of the comparative rarity of the minor, because major and minor tonalities usually appear in the same song, and because children can quickly adapt their major scale syllables to practically all minor songs, seems to be to call the tonic of the minor scale **six**. This can be tested out in the foregoing illustrations; to change the syllables so that the tonic will be called **one** or **Do**, instead of **six** or **La**, will be seen to involve considerable explanation. The children will observe in analyzing the minor songs in their books, that the tonic or magnet tone is **La**, and that the tonic minor chord tones (**La Do Mi La**) are found in place of the **Do Mi Sol Do** of the major.*

a. Oral presentation.

It is in this study that some teachers find that the "ladder" may effectively be used to reinforce visually the oral impressions of whole and half-step progressions. On the other hand, some teachers have decided objections to its use. As results are what count, let us make sure at least that the minor mode is presented as a vital living thing.

The pitch of **F** for **Do** is a convenient one for this drill because neither too high nor too low and the tones may be easily tested on the pitch pipe. The class may sing **Do** and down to **La**, and then up the normal scale **La** to **La**, and on up to **Do**, being led to feel the tendency to keep on to that point of repose. The teacher may stress the facts that this tendency is due to the whole step between **Sol** and **La** which does not express the finality and satisfaction which we have grown to demand in a close, such as is provided by the half step between **Ti** and **Do** in the major scale; that because of the magnetism between **Ti** and **Do**, **Ti** is called the *leading* tone; and because of the lack of satisfaction in its absence and even more because of the essential formation of the dominant chord in minor as well as major modes, our modern harmony provides for minor scales with a similar leading tone. When the class realizes

* Thus the raised seventh in the harmonic minor form is $\sharp 5$ or **Si**; the raised sixth in the melodic minor form is $\sharp 4$ or **Fi**.

this lack in the normal minor scale, the study will probably proceed as follows.

Ques. "How can a leading tone be had in the normal minor scale?"

Ans. "By putting in a half step between Sol and La, and using it in place of Sol. It will be written as Sol sharped and called Si."

The class will sing the scale ascending and descending. The teacher may look for trouble between four and sharp five and will doubtless need to teach it by rote.

Ques. "What musical demand is complied with?"

Ans. "The harmonic demand for clear key repose. For this reason this form of the minor scale is called the **harmonic**."

After singing this scale until it is well done (it will probably be several days) and having ear drill on it in comparison with the normal minor form and upon the basis of some good song in the melodic minor, the work may proceed as follows:

Ques. "Where is the hard unmusical place in the harmonic scale?"

Ans. "The step and a half or three half steps between Fa and Si."

This can be overcome by putting in a half step above Fa, to be called Fi and used in place of Fa, and written as the sharp of Fa. The class should sing this by rote if necessary.

Ques. "Can you think why this form is called the melodic?"

Ans. "Because it is smooth and melodious."

The three forms can now be sung and compared until each is readily felt and recognized. Drill will of course include such keys as A minor, where the tonic comes in the middle of the range of tone (3 4 5 6 7 1 2 3).

b. Staff presentation.

1. Have on the board a staff with one flat for the signature.

2. Have lower La placed and the normal scale written. Have it sung and the name written above the staff. (The same following of a formula may be used as was worked out in building major scales. See Notes 21, 22, and 52.)

3. Have the normal scale written again. Have someone make the change necessary for the harmonic form. Have it sung and the name written.

4. Have the harmonic scale written again. Have someone make the change for the melodic form. Have it sung and the name written.

c. Naming of minor keys.

Minor compositions generally begin on some tone of the tonic minor chord and end on La; at least La is present in the final chord. While these two points generally are sufficient to determine the mode of a piece, still it is well to look further for minor chord effects and the presence of Si, or Fi Si.

The name of a minor key may be told from the staff position of La, its keynote, as that of a major key may from the position of Do.

Ques. "Looking at the song on page — (signature one flat) where is Do? (First space) What is the last syllable? (La) Is the song major or minor? (Minor) What is the pitch of La? (D) Then in what key is this song? (Key of D minor) What other key has the same signature? (Key of F major) How can you tell which key is used? Every signature stands for how many keys? What two keys have one sharp for the signature? (Application of the principle will, of course, be wisely made.)

d. Placing the signature for a minor key; as for example, for F# minor.

1. The name F# minor tells that La is F#.

2. Since the signature is based on the position of Do, count to Do. Do being on the A degree, the signature may be one of two things, three sharps or four flats. Since the tone, F sharp, which gives the name of the key occurs in a sharp key, the signature must be three sharps. (Apply this reasoning to the keys of E minor, B minor, C# minor, etc.)

The Key of F Minor

1. The name F minor tells that La is F.

2. Counting to Do as we do for all signatures, we find it on the A degree; it is necessary to decide between a signature of three sharps and one of four flats. Since F is not sharped the signature must be flats. (Apply the same process to the keys of D minor, G minor, B flat minor, etc.)

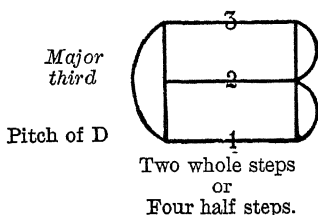
This work is only for upper grades or junior high school and generally requires considerable study.

e. Study of the third as a deciding factor in major and minor scales and chords. Here again where comparison enters in, the general method of procedure is through using the tonic minor and the corresponding major.

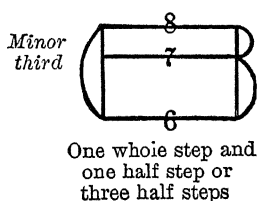
The image displays four musical staves in treble clef, each showing a scale starting on D. The first staff is labeled "D Major" and shows the notes D, E, F#, G, A, B, C, D. A bracket under the first three notes (D, E, F#) is labeled "Major Third". The second staff is labeled "Tonic D Minor" and shows the notes D, E, F, G, A, Bb, C, D. A bracket under the first three notes (D, E, F) is labeled "Minor Third". The third staff is labeled "D Minor relative to F Major" and shows the notes D, E, F, G, A, Bb, C, D. A bracket under the first three notes (D, E, F) is labeled "Minor Third". The fourth staff is labeled "B Minor relative to D Major" and shows the notes B, C#, D, E, F, G, A, B. A bracket under the first three notes (B, C#, D) is labeled "Minor Third".

Students may practice in changing melodies from major to minor. In many cases the only change necessary is the substituting of the minor for the major third; i.e., either by using the tonic minor (making *mi* become *me*), or by using the relative minor (i.e., starting the melody a minor third lower). For those who care to use them, the following diagrams offer another means of impressing the bearing of the fundamental third on the character of the scale.

Major scale foundation



Minor scale foundation



By singing and comparing these effects, a clear and lasting impression can be made.

NOTE 79. SPECIAL APPRECIATION GROUPS.

Since the keynote of all music instruction in these upper grades should be appreciation and since special attention is given in the general music class to developing appreciation through listening,* there is seldom need for the forming of a special appreciation class in the junior high school. There may be occasions, however, when children who have been particularly pleased with some of the listening activities mentioned above and who for some reason do not fit into the regular school offerings may ask for the opportunity to continue with organized listening. They may be stimulated by some radio programs, by a music movie or photoplay, by an outstanding concert in the community, by the preparation of the school operetta, by the formation of a school dance orchestra, or by some other cause. The teacher may not be able to give time for a regular class but she may meet with a group occasionally, either at the school building or at her home or that of some of the students. She may use as a guide some one of the books listed in the general music bibliography or one of the pamphlets such as the photoplay study guides which are now being made available for young people.

The teacher's aim with these miscellaneous groups will be to accept, as a beginning, their musical standards at whatever level these may be,

* See Note 70, Section 3 and Note 51, Section 5.

and, gradually to lead the children to find more pleasure in a better type of music. This statement of aim leads to the question: Can an Appreciation of Better Music be Developed from a Love of Poor Music? Theoretically the answer to this question is quite simple. Any interest may serve as the beginning of better developments. Build on what already exists, graft on to the old the new shoot until finally the new becomes the predominating characteristic in the tree rather than merely a small addition.

Let us take one or two examples. These boys like jazz dance music. Let us not be unfriendly toward that enthusiasm. Let us find out whether they think that some jazz pieces are better than others. Practically always they will have favorite numbers. What are the possibilities of differences in the various pieces? There may be greater life, vigor, in the one than in the other. There may be greater variety in the tunes. There may be the question of newness or oldness, of something that has become tiresome or remains fresh, and there may be other elements, such as the words which go with it. Having found some differences between the things they like, let us use these as suggestions for bringing in something else that has more of the good quality which leads them to prefer one piece of music to another piece, even if both be poor music. If the reason is that the one piece has more life and vitality than the other, then let us find something which is similar to it and is better. How will the ordinary jazz music stand up, for instance, beside some of the compositions of George Gershwin with his dance music and his concert pieces, or Percy Grainger with his old country dances, or Leo Sowerby with his American dances, or the Liszt Hungarian Rhapsodies, or the dances from some of the Russian operas? There is plenty of good music that has more spirit, more vitality in it than most jazz music has. Let us try to present that on the boys' own grounds so they can say "Yes, that has more good points than the other things that we like."

So we may proceed with other elements, such as greater variety of themes, or instrumental color. Consider such matters as *durability*. Manage to play some standard piece of music to them a few times until they get sufficiently acquainted with it to like it, and then see how it begins to grow in interest the more they hear it, whereas the popular music of the day very soon becomes less interesting the more that they hear it. It is a common experience of people who accidentally hear good music several times that they are surprised to find how well they like it on repeated hearings.

The general principle of going from the poor to the better is that of

that very quality in the better music, and then using that means of developing a taste for good music. The prescription is simple; the carrying out means constant study of the members of the group, constant study of illustrative material that will present the aspects desired. Endeavors of this kind vary so much with the constituency of the group, that no set procedure, no particular compositions, can be listed which will be effective in every instance.

TOPICS FOR DISCUSSION OF NOTES 78 AND 79

1. Theory has long been the favored music subject in the matter of credit. Many high schools and colleges grant credit for theory and for no other branch of music study. Can you explain this condition? Is it possibly due to the formal and "paper" content of the older method of teaching it? Or possibly because it is thought to require more mental application than playing an instrument does? Does it?

2. In which grade, 7th, 8th, or 9th, would you advise an elective course in theory? Your reasons should include a consideration of such topics as age of children, other music subjects they have had, relative value of theory and other musical activities, and possibly others.

3. Is it kindness or cruelty to require pupils, who are carrying on private music study, to take theory in the school as a condition for having their private study obtain credit?

4. How satisfactory to you is the outline for the suggested junior high theory class?

5. You probably can see some justification for a 9th grade class in appreciation and history of music, but can you see any for the formation of informal appreciation study groups such as are described in Note 79?

6. Would the Note 79 method of approach for the teaching of appreciation of better music be advisable in the general music class, or is it applicable only to special appreciation groups? Are you sure it is a good method even for them?

ADDITIONAL READINGS ON NOTES 78 AND 79

Barbour and Freeman, *A Story of Music* (B)

Bauer, *How Music Grew* (B)

Bauer, *Music Through the Ages* (B)

Beattie, *Music in the Junior High School*, pp. 172-176 (G)

Benoit, *The Typical Motives of the Mastersingers of Nurnberg* (A)

Chapin, *Wonder Tales from Wagner* (B)

Creighton, *Music* (B)

Cross, *Music Stories for Boys and Girls* (B)

Downes, *Symphonic Masterpieces* (A)

Erb, *Music Appreciation for the Student* (A)

Fletcher, *Indian Story and Song* (A)

Gehrken, *Introduction to School Music Teaching*, Ch. XI, XII (G)

Gehrken, *Music in the Junior High School*, Ch. XII (G)

- Goetschius, Materials Used in Musical Composition (P)
Goetschius, Analytic Symphony Series (I)
Guerber, Stories of Famous Operas (B)
Harcourt, Brace & Co., Miniature Scores of Beethoven nine Symphonies in one vol. Also Brahms and others (I)
Hamilton, Music Appreciation, pp. 9-27 (A)
Heacox, Harmony for Ear, Eye and Keyboard (P)
Howard, Stephen Foster, American Troubadour (B)
Kinscella, Music on the Air (A)
Kinscella, Stories in Music Appreciation (A)
McConathy, Embs, Howes and Fowser, An Approach to Harmony (P)
Morse, Music and Music Makers (B)
Mursell and Glenn, The Psychology of School Music Teaching, Ch. 6, 7 (G)
National Society for the Study of Education, Part II, Ch. XII (G)
Newman, Stories of the Great Operas and their Composers (B)
Newmarch, The Concert Goer's Library of Descriptive Notes (A)
O'Connell, Victor Book of the Symphony (A)
Philharmonic Pocket Scores, Miniature Scores of Important Symphonies and Chamber Music (I)
Scholes, Complete Book of Great Musicians (B)
Scholes, The Beginner's Guide to Harmony (P)
Samaroff, The Magic World of Music (A)
Welch, The Appreciation of Music (A)
Wheeler and Deucher, Haydn, The Merry Little Peasant (B)
Wheeler and Deucher, Mozart, the Wonder Boy (B)
Wheeler and Deucher, Sebastian Bach, the Boy from Thuringia (B)
Victor Book of the Opera (A)

**NOTE 80. MUSICAL ENTERTAINMENTS IN UPPER GRADES
AND JUNIOR HIGH SCHOOL: ASSEMBLY PROGRAMS;
SPECIAL DAY PROGRAMS; CANTATAS, AND OPERETTAS**

The music teacher, more than anyone else, is called upon to provide special entertainments involving groups of children. They may be planned mainly for school assemblies of the pupils or they may be, either with or without an admission fee, mainly for parents and visitors. They may be the sole responsibility of the music teacher — which is usually and undesirably the case when the material is entirely or largely musical — or they may be only partially the teacher's responsibility — as in graduation exercises or when another teacher calls upon the music teacher to provide some music for a program which is mainly devoted to English, History, Physical Education, etc. There are few programs which do not need some help from the music teacher — a condition that is to be welcomed so long as the requests do not exceed reasonable

demands upon the teacher's strength and time and do not seriously interfere with a good schedule of music classwork. We shall in this Note consider particularly programs or entertainments for which the music teacher assumes the main responsibility but for which she should receive the support and help of other members of the school staff.

There are two important considerations which tend to be antagonistic: one is the demands of entertainment, especially for outsiders; and the other is the making of everything that is done in the school of greatest educational value for the children. The former tendency leads to a study of what the public apparently wants, and is liable to lead to aping or competing with professional entertainments. In the past few years there has been a noticeable increase in certain schools of attempts to approach the Hollywood types of entertainment made familiar by the movies. This leads to the using of the musical comedies and dance revues and other material of so-called popular nature. It leads frequently to the introducing of material that has no relationship to the school work and that, instead of helping the school program, retards it. The other type of material which grows out of the projected school program for the year as a whole has, however, both advantages and disadvantages. The advantages arise from the giving of new life and interest to the subject-matter of regular school lessons; the disadvantages, from restricting the special programs to material which is so familiar and even trite that the children do not undertake the program with pleasure and enthusiasm. As a consequence such programs are frequently not interesting to the parents.

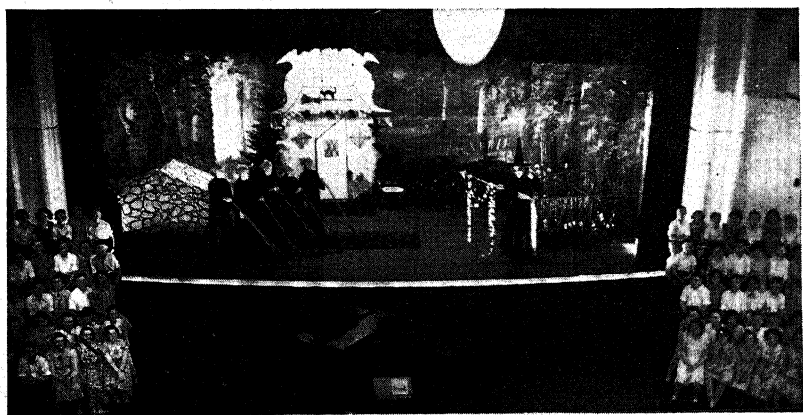
In spite of these unfortunate possibilities the advantages of the second approach are greater than those of the first. We may count upon the interest of the parents in almost anything that the children do, — whether it is little more than simply wearing a new suit of clothes or a new dress, or anything that has been specially made in the way of costume. Parents are usually more interested in that entertainment which gives the opportunity for their children to play a part than they are in the cleverest of entertainments which neglect their children. But there is no need of having entertainments which are drab and dull for the parents, or uninteresting and lacking in vitality for the children, providing all of the available talent is used.

The school entertainment should be a general school project rather than merely the product of a single department. Even though it be no more than a presentation of songs sung without action or without special costumes, the rest of the school should be involved in making posters, in making and printing and distributing programs, in ushering, in decorating the hall, in the writing of articles for the newspaper, and

in many other ways contributing to the attitude of a special and noteworthy event. If it is an original musical production or operetta, there are still other matters in which other instructors and classes can and



A sense of rhythm in stage designing is conveyed in these two scenes from the simplified version of "The Pirates of Penzance" as given by the Cleveland Junior High School of Elizabeth, New Jersey.



The use of an off-stage chorus enlarges the cast for this performance of the Elsmith edition of "Hänsel and Gretel" by the schools of Milton, Oregon. /

should help. Not the least of these is a suggestion by anyone in the school — whether one of the teachers or a student in another class — as to a plot or story which might be used as the central idea for the entertainment or operetta. Practically all the people in the school who have made special contributions are satisfied if they are given adequate recognition on the printed program. The name of the music supervisor should not be displayed in larger type than the names of other contributors. Schools should use fewer and fewer of the mediocre prepared operettas and other commercial entertainments, and more and more of those which are of a high quality, whether these are purchased from publishers or made in the music classes. The interest of the parent is so great in knowing what the children are doing and the interest of the children is so keen in seeing their regular school work raised to the level of a performance, that more and more we should endeavor to have our programs original. But the endeavor should constantly be made to have them skillfully constructed, dramatic, novel, and different from year to year. Published material which has these virtues and which surpasses what can be originated in the school should of course be included occasionally in the school's offerings.

A plan that has produced excellent results in the junior high school is that of having the principal of the school, in the Spring session before the school is dismissed for the vacation, assign to the various teachers the weekly assemblies for which they are to be responsible. In the larger schools this frequently means that one teacher is responsible for only one day in the course of the whole 36 weeks excepting possibly those teachers who are to contribute parts in more than one program. The music teacher, if she has early enough notice, can make provision in her classroom work, without greatly disturbing her course of study, for material that can be utilized during the year in the programs directed by other teachers.

Cantatas and operettas form a perplexing subject. They have so much to commend them — from social, entertainment, educational, and financial points of view — that they cannot be easily dismissed or neglected. Yet they frequently involve so many unfortunate features — excessive time, effort, disturbance of regular procedures, and, with all this, intensive study of poor material, that many teachers seek substitutes for the ordinary cantata and operetta. From these opposing influences some teachers emerge as pronounced advocates of cantatas and operettas — even very poor ones — while others are definitely opposed to them — whatever they may be. Is there a middle ground? Is the question of the kind of material used so important that it may greatly influence judgment? What is good and what is poor? What,

from the viewpoint of the music teacher, makes a cantata or an operetta worthwhile? What makes it wasteful and undesirable? Let us try to answer these and other questions by setting up some general principles of evaluation.

We shall focus our attention on the operetta because it involves all the difficulties of the cantata and many more. A statement of the differences between the operetta and the cantata will serve to indicate the relative values. The one requires stage action, scenery, costumes and properties, the other does not; the one makes its dramatic appeal through the text and all the agencies just mentioned, the other depends upon text and music alone; both should be sung from memory, but the singers of the cantatas are frequently allowed to retain their music during the performance; the operetta requires much more time, effort, and money for preparation but usually has a stronger appeal; the tone of the operetta text is usually not so worthwhile as that of the cantata; the music of the cantata is often of higher quality than the music of the operetta. We shall now examine operetta material in greater detail.

First, let us consider text or libretto. Certainly operettas should be pleasant diversions from the regular work of school. They should be sufficiently in the spirit of what the boys and girls are thinking in their regular life, that they seem real expressions of a happy life. The life which is embodied should parallel the conceptions which the school maintains to be desirable. Naturally the school usually sets up ideals of conduct which are above those embodied in the children's everyday life. In passing upon operettas, therefore, the music teacher may well consider the criterion which has frequently been applied to teaching in the school, namely, the school should teach children to do better the things that they would naturally do themselves, and should acquaint them with desirable material with which they would not be liable to become acquainted if the guidance of the teacher or the school were lacking. Too frequently, operetta texts represent life just about the way it is, as lived by very ordinary or inferior people, instead of life the way it might be if lived according to the ideals which teachers present in their classes. This latter conception does not mean that operettas should be homilies or sermons, but that they should at least be clean, sweet, and fine. The most that can be said for many operetta texts which are used in schools is that there is little that is harmful about them. This is negative rather than positive praise. Seldom do they present a finer conception of relationships between boys and girls and men and women than we ordinarily practice. How often they fall below even this standard by presenting characters and actions that are sly, flippant, and unlovely, if not, in fact, vulgar. Surface cleverness, or, rather,

precociousness and "wise-cracking" cover far too many sins in the usual run of school operettas. The English teacher would seldom be willing to take time in her classes to read and discuss the libretto of the operettas usually published. What an advance would be made if the music teacher were to use operettas the texts of which would be read and approved in the English classes!

Secondly, let us consider the factor which certainly should be the main concern of the music teacher, namely, the music. Operetta writers usually accept as their standard not the kind of music the boys and girls study and sing in their school classes but rather what is heard on radio programs and in vaudeville performances outside of school, namely, popular songs and ballads of the day. If we use the criterion suggested above (the school should teach higher standards than the pupils would naturally set up for themselves) we should question whether material at or below the level of popular songs should be accepted as the standard for operettas. When the schools devote their energies to preparing an entertainment ought it not to be something better than what children pick up with little or no guidance? The reason popular songs die is because they cannot stand repeated use. When songs of this type appear in an operetta, which requires repeated singing during rehearsals, the tendency of mediocre music to become threadbare is greatly accelerated. This is the reason the music of operettas frequently is "stale" to the performers before the final performance takes place. This consideration leads to a second criterion. Will the music of the operetta linger pleasantly in the memory and help set up right standards of what music in the later lives of the pupils should be? During the World War everybody sang some songs of the popular type. But few of those were fine enough to survive and to transmit musical loveliness to us today. Standard songs live on indefinitely. Is there any operetta material that is as attractive as popular music and that will give these more lasting values? Yes, but it must be found by diligent searching and intelligent evaluation.

Two types of material may be considered which stress musical worth. The first type is a compilation of separate worthy compositions, assembled by the teacher or someone who is actuated by considerations of real educational and entertainment values. The compilation may begin either with a group of fine songs for which a connecting story or theme or libretto is to be found or worked out, or with a story or idea or general subject for which incidental music is to be found. The first plan usually is followed when a song book is being used in which there are a number of good songs which lend themselves to a related story. From this arises something of the type of the ballad opera. The second

type arises when a story or a holiday is to be provided with music. From this arises a dramatization with incidental music such as a Christmas or patriotic program.

Let us assume, to exemplify the first type, that we have a number of songs about Robin Hood which we wish to use for an operetta. With these as a beginning the children or the teacher may work out the libretto with action and dialogue. This will be like the stream which flows between the stepping stones of the available songs. A number of the school music series have operettas formulated on this plan. Three publications* have Robin Hood operettas based on this plan, with results that are much more satisfactory than come from using modern tunes. In the complete edition of some song books for junior high schools there are many suggestions for operettas or shorter programs based on the songs in the book.

Any song book will provide incidental music for operettas of the second type, that is, those which add songs and dances to a plot or idea already decided upon. For example, the Christmas scene of the shepherds, the kings, the manger, etc., may draw various musical embodiments from many song books. A program for Lincoln's birthday may, to illuminate and intensify various incidents woven into the libretto, make use of songs from many books, such as songs used during his campaign, songs of the war, of the negroes, the setting of the Gettysburg address, etc.

The other source of desirable operetta material is the connected work of recognized literary and musical worth. This is best represented by the Gilbert and Sullivan operettas — *Pinafore*, *Mikado*, *Iolanthe*, and the rest. While the complete works are better adapted to the senior high than the junior high, some publishers** have prepared abridged and simplified versions. These present the best known melodies in unison and two part versions. A series of excerpts from several Gilbert and Sullivan operettas connected by an appropriate story appears under the title of *All at Sea*.† This is well within the power of junior high students. These simplified versions may be presented by girls alone, even by boys alone, and still retain much of their original flavor. Children who become intimately acquainted with the delightful humor of Gilbert's librettos and the charming light music of Sullivan's scores will have woven into their lives material that will delight them for years and that will constantly serve as standards of what operetta should be. They, like those fortunate parents today who came into contact with this material in their youth, will hum along with the stage singers, when

* Two by the C. C. Birchard & Co., another by the E. C. Schirmer Co.

** The Birchard and Ditson Companies are two.

† C. C. Birchard & Co.

they sit in the audience and hear the next generation sing them. There are a few other operettas which in libretto and music aid rather than oppose the ideals which school music seeks to obtain, but they are not numerous. The music teacher should insist upon at least as high standards for operettas as for songs in her regular class work.

Operettas are valuable when good material is used; they are then worthy of careful thought and that adequate preparation which is not a waste of time. Then they may greatly stimulate the regular classroom music study, and they may present to parents and the public a fair idea of the place of music in the schools.

NOTE 81. CONTESTS AND FESTIVALS.

Many pupils of junior high school age in the United States, Canada, and the British Isles take part in music contests. In the United States there is also a strong movement to reduce the competitive feature and to combine groups from various schools in music festivals. The contest aims especially to pick winners; the festival is primarily interested in combining the musical powers of all the groups. Let us examine the merits and faults of each plan.

In the music contest the performers are judged and compared on their performance of either assigned or optional compositions according to items which have been announced in advance. Usually there are a large number of events, vocal and instrumental, for groups and individuals. The judgment of the adjudicators is given in terms of first, second, and third place and frequently numerical ratings are given. Contestants have occasionally won by as narrow a margin as one-half point out of a possible 100. This very careful evaluation of performance (and also of the choice of material when that is optional) undoubtedly leads to the utmost pains in preparation. This is one great advantage of the contest. A second one is the training in self possession and poise which is essential for good stage performance. To the open mind and spirit other advantages may come such as appreciative listening to the performance of students from other schools and friendly intercourse with new acquaintances. But these latter advantages are often destroyed because of the intense competitive spirit. Moreover the two advantages named may be greatly weakened when the desire to win leads to the cultivation of tricks and devices which are calculated rather to catch the fancy of the judges than to express simply and sincerely the spirit of the musical composition. The contest is a very great stimulus to laggard spirits, but it must be carefully handled if its disadvantages are not to outweigh its benefits.

In the coöperative festival, groups which have separately studied

some of the same and some different compositions, (all of which may be parts of a longer composition such as a cantata) come together to combine in presenting a single program. Usually each school has a part of its own which it gives while the other schools listen. There are also certain numbers performed by all the schools. There are no rankings, no prizes, and no winners. The two marked advantages stated as possible with contests should be present in the festival. Frequently, however, the lack of ranking leads to mediocre performances of their own numbers by some of the groups and inadequate preparation by these or other groups of the numbers which are to be performed by the ensemble. Coöperative festivals are valuable for groups which do not need outside stimulation to maintain a high standard of performance.

To retain the stimulation of the contest idea and the friendly interest of the coöperative festival, a combination plan has been devised. In this, as in the coöperative festival, all schools prepare certain numbers which are distinctively their own and certain numbers which are common to all the participating schools. When they come together the programs consist of portions performed by the separate groups and other portions by the combined groups. This plan may be applied to extended compositions, either vocal or instrumental, thus permitting the production of complete works which in their entirety might be beyond the powers of a single group. The combined performance usually comes at a session — afternoon or evening — which follows one or more sessions when the groups have appeared separately before the adjudicators for ranking. Each group is ranked as being superior, excellent, good, fair, or inadequate. This judgment is made not only by comparing the performers of the groups in the immediate program, but by a consideration of what any particular school should be able to do in view of its size, its resources, the numbers of years it has had music instruction, and, in general, what schools of its type are doing throughout the country. The marks of the adjudicators, therefore, do not arrange the various participating schools in a single line of merit, but assign them to the classes named above, irrespective of how many may be of about equal merit. Several may be assigned to the same class and some classes may be entirely absent. For instance, there may be three adjudged good, two, fair, and none inadequate, excellent, or superior.

The fact that the songs to be sung by the combined groups have been included in the material to be ranked insures that, when the groups sing together, all of them will be well prepared. When a long work selected includes solo numbers they may be sung either by individuals from some of the groups, by groups of voices in unison — it is surprising what lovely effects can be obtained by this procedure, — or, when the solos

are beyond the powers of the young singers, by imported soloists. The combined efforts of a happily united group can produce a festival of high merit. This makes the listening or entertainment value of the festival more important than the tension of a contest permits, and hence suggests the desirability of having the festival held from year to year in different towns. This is no light matter to decide, because the preparation for a festival and the accommodating of the large number of participants and visitors, involve a great amount of work and managerial ability. At present some institution such as a teachers college usually assumes the organizing responsibility and combines in one festival the junior and senior high school events. Even if the junior high schools had their own festival the guidance of the teachers college would be most desirable and should be retained, in some manner, possibly by assigning the major responsibility to a committee which also includes representatives of the junior high schools. This committee would arrange the many details connected with rotating the location of the festival among communities which are able to accommodate the large number of participants and visitors.

TOPICS FOR DISCUSSION OF NOTES 80 AND 81

1. As you recall your school life from the age of 10 to 15, what place did special programs have in it? Omitting for the moment the part which you took in them as a performer, were they welcomed or dreaded? If welcomed, was it merely because they were a change from the regular school classes? Were they simply entertainment — pleasant at the moment and soon forgotten — or did they frequently instruct you in something worthwhile — something to learn, or to feel, or to serve as the beginning of some definite action? Can you remember certain programs well enough to classify them according to the two types described in the second paragraph of Note 80?

2. If, during these years, you were taught music by a special teacher, what part did teacher and music have in the special programs? What use was made of music in programs which were prepared without the aid of a special music teacher?

3. What do you think the attitude of the special music teacher should be toward requests from room teachers for help in preparing their assembly programs? Should every request be gladly complied with? If not, which should be granted and which refused?

4. In preparing a special music program for the entire school what help may rightly be expected from the room teachers? If this help is denied whose fault may it be? What is to be done then? Shall complaint be made to the principal?

5. Which type of program — published or homemade — pleases the children the better? Or is that not the deciding factor? Does it rather depend upon the appeal of the particular program whatever its source?

6. On the basis of a 36 week school year, sketch the subject matter of a special program or entertainment for each week in the year and name the junior high subject teachers who might, in rotation, (each one not necessarily having the same number) be designated by the principal to be in charge of these programs.

7. Have you ever taken part in an operetta? If so, what effect did it have upon you? If you have not, what desirable experiences do you think you missed? What bearing upon these questions does the quality of the operetta have?

8. Does it seem to you too high a standard to expect the text or libretto of an operetta to be of such a character that it would be approved for reading and discussion in English classes? Would Gilbert and Sullivan operettas or any others that you know meet this standard?

9. What songs in professional modern operettas or musical comedies do you consider suitable for junior high school pupils? What about numbers from the Gilbert and Sullivan operettas?

10. In certain song collections for junior high schools suggestions are given for constructing programs or little plays which are based on a number of related songs. Either take one of those suggestions and elaborate upon the outline given, or make an outline of your own based upon eight or ten songs which you select.

11. What impressions have you regarding the educational effect of Contests and Festivals? Are they based upon your having taken part in one or more of them or upon observations by you or your friends? How do your impressions compare with the summaries in Note 80?

12. Of the three types of "Music meets" described in Note 80 which do you consider the most desirable? Would you prefer having the question read "most desirable for certain schools or situations you have in mind"?

13. Do you approve of the suggestion of having the junior high festival separate from the senior high?

14. Can you name some cantata or operetta to be given in concert form that would be suitable for a cooperative festival? What standards should guide your choice?

BOOKS AND PAMPHLETS WHICH CONTAIN ADDITIONAL SUGGESTIONS ON MUSICAL ENTERTAINMENTS

Beach, Frank A., Preparation and Presentation of the Operettas (see Part IV 0)

Linnell, Bertha, The School Festival (see Part IV 0)

Umfleet, Kenneth, School Operettas and Their Production (see Part IV 0)

Stephen Foster Memorial: A pamphlet which contains a tribute to the composer and a helpful bibliography. Obtainable free of charge from the Curator of the Foster Hall Collection, University of Pittsburgh, Pittsburgh, Pa.

Dykema, Peter W., A Discussion of the Photoplay, *The Girl Said No*, considered as a present-day introduction to the Gilbert and Sullivan operettas. Price 15c, Educational and Recreation Guides, Inc. 138 Washington St., Newark, N.J.

ADDITIONAL READINGS ON NOTES 80 AND 81

Beach, Preparation and Presentation of the Operetta (O)
Beattie, Music in the Junior High School, pp. 139-141, 185-200 (G)
Chubb and others, Festivals and Plays (O)
Classroom Teacher, Vol. II, pp. 657-665 (G)
Dunhill, Sullivan's Comic Operas (B)
Gehrkins, Introduction to School Music Teaching, Ch. XIII, XIV (G)
Gehrkins, Music in the Junior High School, Ch. XVII (G)
Holt, List of Music for Plays and Pageants (O)
Jones and Wilson, Musico-Dramatic Producing (O)
Linnell, The School Festival (O)
Music Educator's National Conference, Yearbook for 1937, pp. 336-354 (G)
National Society for the Study of Education, Part II, Ch. XVIII (G)
Umfleet, School Operettas and their Production (O)

NOTE 82. TESTING PROGRAM IN THE JUNIOR HIGH SCHOOL: WHAT TO USE AND WHAT TO DO WITH THE RESULTS.

It is a fact beyond dispute that all children are not born equally musical and that their native musical ability is a large factor in determining what they may accomplish in the study of music. Considerable attention has lately been devoted to the formulating of means to measure and record both native and acquired musical power.

The objects of these tests is not to discover something which it has been impossible to find out before, but rather to present a simple means for determining quickly and at an early age what heretofore has required long and wasteful experimentation. As has often been pointed out, this was exactly what our government asked the psychologists to do in the matter of general intelligence with the 1,725,000 men in the army during the years 1917 and 1918. The famous Alpha and Beta tests, placed in the hands of the commanding officers, and used by any normally intelligent examiner, gathered within a few hours, information concerning a man which otherwise could have been determined only by weeks, or months, or even years of observation by trained observers, or by expensive experimentation by the man himself.*

* For a readable account of this remarkable work see "American Misgivings" by Cornelis J. Cannon, in the February 1922 Atlantic Monthly.

In music* there are three factors to be considered in passing upon musical capability, (a) the natural or native musical ability or talent; (b) general intelligence — as the result of various educational factors; (c) musical training. Tests for the second factor have been fairly well worked out in general education; tests for the third factor are now in process of formulation by several investigators; and tests for the first factor are generally conceded to have been at least well outlined in the formulations made by Seashore.

When the idea of measuring musical talent was first advanced, it found a cool reception from many, indeed from most musicians. Few believed that anything so subtle and intangible as musical ability could be put under scientific observation, tested out, and measured. And even yet the idea can hardly be said to have won a universal welcome. However, it is at least being widely discussed and considered, and to a considerable degree is being tried out. People are learning now that these tests and measurements are a sort of diagnosis which will at least indicate the difficulties which the student must overcome in order to progress in music study. However, the proper use of these tests involves intelligent and sympathetic interpretation of the data obtained, the interrelation of the various findings, and, especially, a kindly and intimate study of the general personality of the child.

First of all, the distinction should be made between homemade tests prepared locally, and the so-called standardized tests prepared by specialists outside the local school system. The difference is not necessarily one of kind or variety, but rather of care and accuracy. Widely used standardized tests have been given to many more groups than could be found in any single school system, and from these tests standards have been calculated which are more generally applicable than the results from any one school procedure. In a sense, every question, every examination, every project is a test, but if it is not followed up, if its results are not examined, if they are not compared with other similar tests, significant results seldom come from such a local or temporary affair as come from the so-called standardized tests. We may, therefore, dispose of homemade tests by describing them as standardized tests in embryo and by saying further that the embryo will have to go through many changes and be subjected to an immense amount of scrutiny and study before it can attain to the status of a standardized test. It is a good thing for many people to try to devise a standardized test, if for no other reason than that it makes them sympathetic toward standardized tests. Such a test may develop into a contribution of importance.

What, then, are the standardized music tests—which are valuable and

* See Note 58 for testing in lower grades. See Topics for Discussion, page 215.

suitable for upper grades and junior high school use? In general, they are of two types: those having to do with talent, endowment, and thus of possibilities of accomplishment; and, secondly, those having to do with achievement. The earliest and the most searching of the talent tests is, as has been stated earlier, the Seashore test. This consists of hearing a series of phonograph records and recording the listeners' judgments on test papers. From these results the teacher obtains information regarding the child's power to discriminate pitch, intensity, time, consonance, and memory. The second set of phonograph records for measuring musical talent is the Kwalwasser-Dykema test, usually called the K-D test, which seeks to retain the best features of the Seashore tests and others. An extended comparison of these two tests appeared in the July, 1933 issue of the *Music Quarterly*, which is recommended as being an impartial and illuminating discussion. In general, it may be said that the Seashore test is longer, more exact, and less interesting to take. The K-D test is simpler, shorter, and more interesting. From this it follows that the Seashore test is better for a thoroughgoing investigation; the K-D test, better for a quick preliminary survey. For most school- or group-testing of musical talent, usually through grades 4-9, the K-D test is sufficient. The K-D test, moreover, unlike the Seashore test, is not to be classified as entirely a talent test, because some of the records also present material which enters into the field of achievement.

The K-D test, which requires about an hour, consists of 10 parts each filling one side of a ten-inch record. In addition to the items listed in describing the Seashore test, it includes one test of quality, one of tonal movement, one of taste, and two tests which indicate the child's knowledge of notation. These latter tests are devoted respectively to tonal imagery of rhythm and pitch. For these two tests the child has presented to him music in notation and hears the phonograph play something that is either exactly the same as that which is printed or is different. His responses furnish an indirect measurement of his sight-reading ability, which is an acquired and not a native power.

Of the achievement tests, which in the main measure what the child or subject has learned rather than what he was born with (although endowment of course influences learning), the main ones are the Gildersleeve, the Beach, and the Kwalwasser-Ruch tests. All of these are given entirely with prepared printed sheets; no phonograph records are used. The Kwalwasser-Ruch test is the longer, the more thorough, but not the most interesting. The Gildersleeve is more interesting, but shorter and consequently less thorough. The Beach test is more restricted than either of these, and not so well standardized. For most purposes the Gildersleeve test is the most practical in the usual school system, except

with rather strong classes, for whom the Kwalwasser-Ruch is better. In the Gildersleeve test there are five parts: four in the test proper, and one in a preliminary section which is not a test, but which still does give some valuable information. The first of the four test portions has to do with knowledge about how instruments are played; the second, with music notation; the third, with musical terms, composers, and compositions; and the fourth, with the ability to identify familiar songs from the printed notation. The fifth or additional material on the first page, seeks to ascertain something of the child's attitude toward music and various aspects of teaching. The test, though short — it can be given in about twenty-five minutes — produces a surprising amount of information.

Many teachers have used standardized tests* and have then asked what shall be done with the results of these tests? The best answer is they should be studied so that they serve primarily as a quick analysis of the powers of the children. Instead of waiting for several weeks to analyze the children's ability by noting what they do in various phases of the class music activities, the teacher consults the records of these tests, which are given early in the year. They guide the teacher in the demands which she shall make of the children who have been tested. These demands may be put into effect either with or without change in sectioning of the children. When children of widely differing music abilities are placed in the same section, the teacher, by varying the assignments or the tasks given in the class period, should make greater demands of the stronger students. When the pupils are re-sectioned for music it should never be based entirely upon the results of any one test or of two tests, but, in addition, should involve several other considerations such as: (a) the voice of the child; frequently a section made up entirely on the basis of a standardized test involves a poor distribution of voices which works against best results in singing; (b) general maturity; likeness of age, growth, social outlook, and similar factors are sometimes so potent as to outweigh purely musical considerations; (c) attitudes or affections; some children are greatly influenced by being in a very good class or a very poor class, and they may need to be considered as exceptions, and assigned from this personal point of view. Nevertheless, in general it may be said that large divisions with the brighter children in one section and the weaker children in another section, and those who are in between in other sections, make possible better music work in the usual junior high school. Due to other bases of distribution it is difficult to obtain ideal music sectioning. About the only way that

* In Part IV, Section N, will be found references to all the tests mentioned in this Note.

Music Educator's National Conference, 1935, pp. 90-95 (G)
National Society for the Study of Education, Part II, Ch. IX, XIX (G)
Nohavec, Normal Music Methods, Ch. XII (G)
Seashore, The Psychology of Musical Talent (N)
Stanton, Inheritance of Specific Musical Capacities (N)

NOTE 83. CONDUCTING.


We have delayed until the junior high school section the discussion of conducting, not because there is no need of conducting in the lower grades, but because from the junior high level we can better see how the treatment of this important phase of teaching develops. For instance, rote singing by primary children and band playing by junior high students both require direction but this does not mean that the conducting for the two activities is identical.

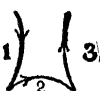
One of the charms of chorus-singing is the possibility it holds for unified expression of feeling, emotional or intellectual. This unified effort calls for a leader who can sway the group and preserve its oneness of feeling. Even little children can sense this need and soon learn to follow a director and to enjoy doing so. While the teacher will usually undertake this office, she may sometimes delegate it to a bright, musical child. There is undoubtedly a different technic of directing required in rote singing, from that used in part singing and instrumental performance. The text is of immense importance in singing, and the leader uses movements with little children primarily to bring out the important words. But even with rote songs the down beat, to indicate the principal accent, is always desirable and usually essential.

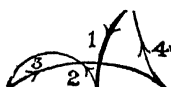
With advanced unison songs and in all part singing, the measure rhythm becomes increasingly important as the means of keeping the singers together. One of the important duties of the director, or conductor, or leader (whichever term is employed), is to indicate the beats of the measure so that each performer may, by his eye, know the tempo, and sense the rhythm. While there are no two directors whose movements are identical, there are some fundamental principles to which, in a broad way, all conform, and these should be understood by all chorus singers and ensemble players. In their simplest aspects they may be presented even to young children.

The general directing movements, which should be free, not stiff or angular, are down, up, left, and right. The down beat is invariably used for the principal accent which is the first beat of the measure. The movements as used for various meters or measure beats are shown below. The student should study them by first tracing them in the book, then in the air, gradually enlarging until covering a space about a

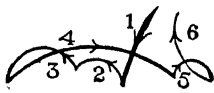
foot square. Loud, excited passages generally call for big movements while soft, quiet ones require very little space. (The movements pictured here are for the right arm.)

Duple or two beat measure. (Down, up) 

Triple or three beat measure. (Down, right, up) 

Quadruple or four beat measure. (Down, left, right, up) 

Sextuple or six beat measure. If taken in rapid tempo it has the duple measure movement; if taken slowly as follows: (Down, left, left, right, right, up).



Children may, with profit, be taught to make all of these movements. Some teachers advocate this as a constant accompaniment to sight-reading, using small movements. With Dalcroze-Eurhythmics the hands make the regular time or pulse beating movements while the feet step the duration values of the notes.

The foregoing diagrams indicate the movements for a complete measure, beginning with the first beat which carries the principal accent. Many compositions begin with a beat other than the first. *America, the Beautiful* (Brown, No. 5) begins with the fourth beat; *Flow Gently, Sweet Afton* (Brown No. 27), with the third beat; *Believe Me* (Brown, No. 28) with the sixth; etc. The movement for any beat preliminary to the principal beat or accent is the same as it would be if it came in a full measure. Thus in *America, the Beautiful* (No. 5) the opening beat would be up from the right, since it is the fourth beat in a quadruple measure; the same is true of No. 27, since it is the third in a triple measure; and of No. 28 since it is the sixth in a sextuple measure.

In directing singing, the leader after announcing the song and having the opening chord or tone sounded, may use the words "Ready!" "Sing!" to insure attention by all the singers, and may then start with the conducting movements described above. With instrumental taps with his baton and gives a preliminary movement with his arm before the players begin and then follows the regular conducting movements described above. With properly attentive players the tapping with the baton should be omitted.

The foregoing diagrams show the movements for the right hand and arm. When emphasis is desired the left may be used to duplicate the movements of the right, as for instance, in a quadruple measure, going **down, in** (thus crossing the right hand as it comes in), **out** (again crossing the right hand), and **up**. The left hand may also be used to hold a tone (such as a half or whole note) while the right hand continues to beat the regular measure rhythm. Finally the left hand may be used to indicate marks of expression such as loud, soft, increase, decrease, while the right hand continues the regular beats.

It would be well for the conductor to keep the following suggestions in mind:

1. Pupils of all ages can follow a conductor and enjoy it when they understand what he means.
2. The conductor must study the music very fully to see what interpretation will best bring out its meaning.
3. The tempo can make or mar a composition.
4. The director must get his interpretations carried out through making the pupils feel the mood rather than by trying to follow mechanical directions.
5. The performers must be trained to be flexible by doing the same composition differently at different times, in whatever way the director may indicate.
6. The director must use face as well as arms and hands in directing. The director must be sensitive to the varying words of a composition and not be embarrassed in revealing what he feels.
7. The character of the beat must express the feeling content of the composition. A march beat is crisp. A lullaby beat is gentle. Each varying mood, even in one composition, needs to be presented through the character of the beat movements. All down beats, therefore, are not of the same character.

TOPICS FOR DISCUSSION OF NOTE 83

1. How ought the teacher who has, at various times, primary, intermediate, and junior high children, to vary his conducting procedures? How do you think a symphony orchestra conductor would succeed if he tried to lead little children in rote singing? Do you know what trouble an elementary school teacher usually has when trying to direct a high school or adult orchestra?

2. What differences have you noticed in the procedures of various good conductors? Is one right and the other wrong? Does it make any difference how a person conducts so long as he gets the effects he desires?

3. Getting a good attack, that is starting well, is frequently very difficult. Study various conductors with this in mind and then try to decide which is the

most effective method. Possibly different songs require different methods. There are some very perplexing songs in the Green and the Brown Books, for example, which are worthy of your attention and practice.

4. *When Johnny Comes Marching Home*, *Barcarolle* from *Tales of Hoffmann*, *Sweet and Low*, *Silent Night*, and *Believe Me if All Those Endearing Young Charms*, are all printed with a g meter signature. With how many beats to a measure will you conduct them? When are they to be considered as duple measure and when as sextuple? Is it permissible for the conductor to change from one type of measure beat to another in the midst of a song.

5. Why is regular beating (including beating all the beats of a whole or other long note) more important with an instrumental ensemble than with a chorus?

6. Try conducting, or at least beating the time, when you hear on the radio or a phonograph a composition with which you are well acquainted. Does it make you more conscious than you were before of the function of the conductor? Were you in trouble at any time? If so, whose fault was it?

ADDITIONAL READINGS ON NOTE 83

Bartholomew and Lawrence, *Music for Everybody* (E)

Classroom Teacher, Vol. 11, pp. 612-623 (G)

Earhart, *The Eloquent Baton* (D)

Ewen, *Man with the Baton* (D)

Gehrkens, *Essentials in Conducting* (D)

Giddings and Baker, *High School Music Teaching*, Ch. 5 (G)

Hubbard, *Music Teaching in the Elementary Grades*, pp. 44-47 (G)

Mursell and Glenn, *The Psychology of School Music Teaching*, pp. 198-199 (G)

Music Educator's National Conference, *Yearbook for 1937*, pp. 258-263, 286-288 (G)

Stoessel, *Technique of the Baton* (D)

PART IV.

RECAPITULATION AND EXTENSION OF BIBLIOGRAPHIES, TOGETHER WITH ADDITIONAL REFERENCE MATERIAL.

(Additional references, too late for classification, will be found on p. 376)

- A. Appreciation.
- B. Biography and History of Music.
- C. Bodily Movement, Dancing, etc.
- D. Conducting.
- E. Community and Sociological Aspects of Music.
- F. General Education and Psychology.
- G. General Methods of Teaching Music.
- H. General References on Music.
- I. Instrumental and Piano Material.
- J. Instrumental and Piano Methods.
- K. Music Magazines.
- L. Music Merchandise.
- M. Picture Sources.
- N. Scientific Aspects of Music.
- O. Special Performances — Operettas, Cantatas, etc.
- P. Theory.
- Q. Vocal Material, school music series, etc.
- R. Vocal Methods.
- S. Publishers and Merchandisers.

A. Appreciation.

- Barbour, Harriot B and Freeman, Warren S., *A Story of Music*, C. C. Birchard & Co., Boston, 1937.
- Benoit, Camille, *The Typical Motives of the Mastersingers of Nuremburg* by Richard Wagner, G. Schirmer, Inc., N. Y., 1889.
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Jacobs Orchestra Monthly (Monthly) (\$1.00), Boston.

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Musical Courier (Weekly) (3.00), New York City.

Musical Digest (Weekly) (3.00), New York City.

Musical Leader (Weekly) (2.50), Chicago.

Musical Quarterly (Four Issues a Year) (2.00), G. Schirmer.

The Musician (Monthly) (3.00), Paul Kempf, New York City.

Music Educator's Journal (Six Issues), (free to Conference members), C. V. Buttelman, 64 E. Jackson Blvd., Chicago.

The School Musician (Monthly) (\$1.00), Chicago.

L. Music Merchandise.

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Charts for sight reading American Book Company.

Chart of piano keyboard Ditson; Silver, Burdett Company; G. Schirmer.

Chromatic Stroboscope (for measuring pitch differences) C. G. Conn Co., Elkhart, Ind.

Collapsible Chorus Stands Paysen Mfg. Co., Hebron, Neb.

Costumers: Arthur Tams, New York City; Fritz Schoultz, Chicago; Wm. Beck & Son, Vine St., Cincinnati; Hooker-Howe, Haverhill, Mass.

Manuscript books with organized outline for written work American Book Company.

Orchestral Instruments School Orchestra Supply Co., Evanston, Ill. Also Lyon & Healy, Wurlitzer, etc., Chicago; Saxette Co., Delaware, Ohio.

Orchestra and Band Music. (See Note 76.)

Phonographs with educational material stressed . . Columbia and Victor Companies.

Pitch-pipes (chromatic) C. H. Congdon, New York; F. Lindner, Gold St., New York; Wm. Kratt Co., New Brunswick, N. J., or any large music house.

(A pitch-pipe sounding all the enharmonics and requiring no inhalation of breath is now obtainable.)

Player-pianos Any large music house.

Small organs Estey Organ Co., Brattleboro, Vt. Kimball Company, Chicago.

Small pianos Cable Piano Company, Chicago.

Staff-liners and miscellaneous supplies Educational Music Bureau, Chicago; Music Service, New York; Gamble Music Co. Chicago.

M. Picture Sources.

a. Prints.

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Brown's Famous Pictures, 38 Lovett St., Beverly, Mass.
Brown-Robertson Co., 424 Madison Ave., New York City, N. Y.
Copley Prints, 221 Columbus Avenue, Boston, Mass.
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S. Publishers and Merchandisers.

Key to services:

- B — Textbooks and Song Books
- I — Instruments
- M — Miscellaneous
- P — Sheet Music and Other Publications
- R — Sound Recording
- S — Slides
- U — Uniforms

- American Book Co. (B)
88 Lexington Ave., New York City
- Emil Ascher, Inc. (P)
315 Fourth Ave., New York City
- Associated Music Publishers (P)
25 W. 45 St., New York City
- Augsburg Publishing Co. (P)
425 S. Fourth St., Minneapolis, Minn.
- C. L. Barnhouse Music Pub. (P)
Oskaloosa, Iowa
- Irving Berlin, Inc. (P)
799 Seventh Ave., New York City
- C. C. Birchard & Co. (B — P)
221 Columbus Ave., Boston, Mass.
- Boosey-Hawkes-Belwin, Inc. (P)
43 W. 23 St., New York City
- Boston Music Co. (P)
116 Boylston St., Boston, Mass.

- Buescher Band Instrument Co. (I)
Elkhart, Ind.
- John Church Co. (P)
Philadelphia, Pa.
- M. M. Cole Publishing Co.
2611 Indiana Ave., Chicago, Ill.
- C. H. Congdon Co. (B — M)
508 W. 26 St., New York City
- C. G. Conn, Ltd. (I)
Elkhart, Ind.
- The Craddock Uniforms (U)
Kansas City, Missouri
- T. S. Denison Co. (M)
623 S. Wabash Ave., Chicago, Ill.
- Oliver Ditson Co. (P)
1712 Chestnut St., Philadelphia, Pa.
- Educational Music Bureau (P)
30 E. Adams St., Chicago, Ill.
- Eldridge Entertainment House (M)
Franklin, Ohio
- Elkan-Vogel Co. (P)
1716 Sansom St., Philadelphia, Pa.
- Fillmore Music House (P)
528 Elm St., Cincinnati, Ohio
- Carl Fischer, Inc. (P)
63 Cooper Sq., New York City

- J. Fischer & Bro. (P)
119 W. 40 St., New York City
- H. T. FitzSimons Co. (P)
23 E. Jackson Bvd., Chicago, Ill.
- Harold Flammer, Inc. (P)
10 E. 43 St., New York City
- Sam Fox Publishing Co. (P)
1250 Sixth Ave., New York City
- Samuel French, Ltd. (M)
25 W. 45 St., New York City
- Galaxy Music Corp. (P)
17 W. 46 St., New York City
- Gamble Hinged Music Co. (P)
228 S. Wabash Ave., Chicago, Ill.
- Ginn & Co. (B)
70 Fifth Ave., New York City
- Fred Gretsch Mfg. Co. (I)
529 S. Wabash Ave., Chicago, Ill.
- Harcourt, Brace & Co., Inc. (B)
383 Madison Ave., New York City
- Hall & McCreary Co. (P)
434 S. Wabash Ave., Chicago, Ill.
- Wm. S. Haynes Co. (I)
108 Massachusetts Ave., Boston, Mass.
- Hinds, Hayden & Eldredge (B)
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